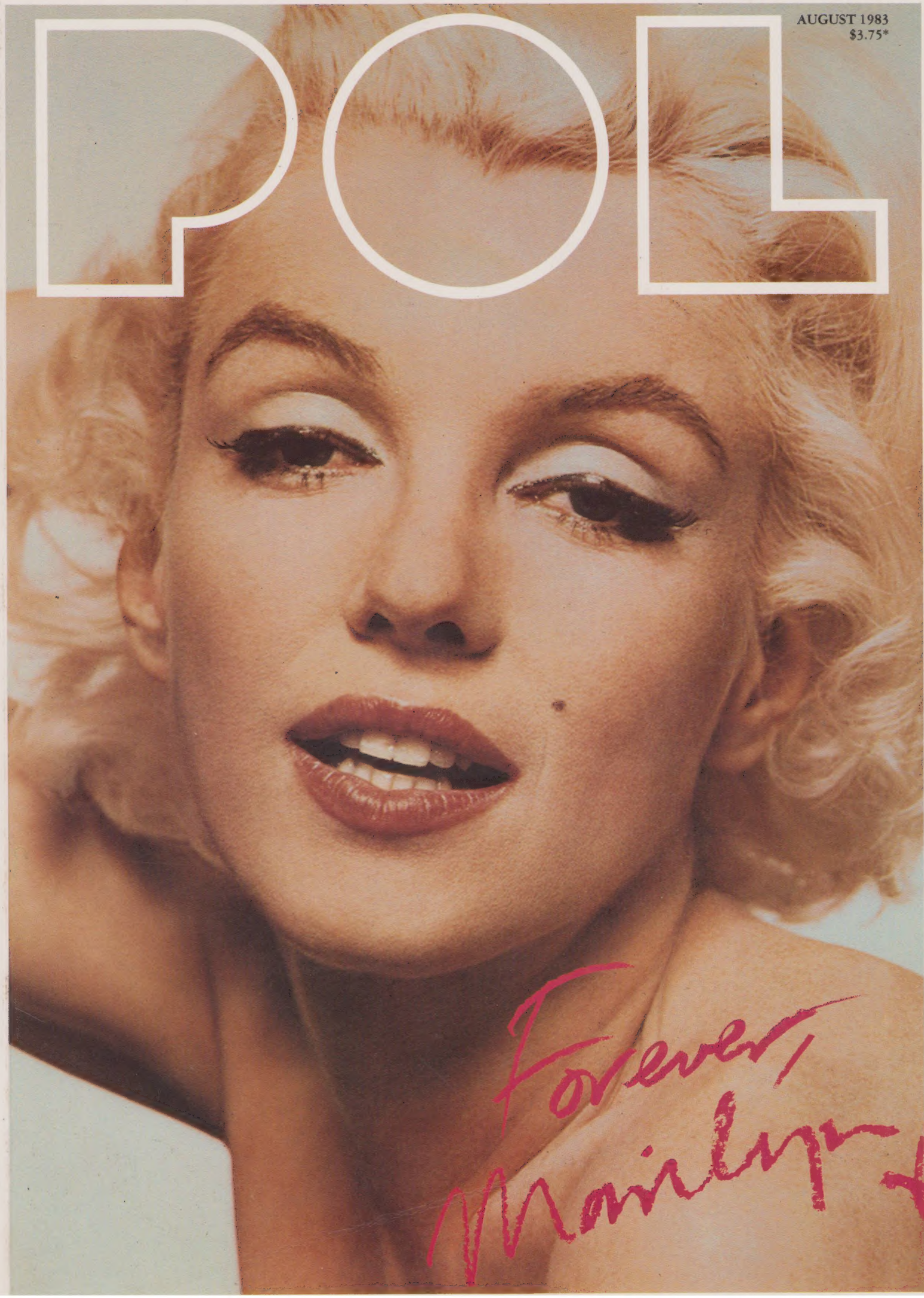
POL

AUGUST 1983
$3.75*



LIQUID ASSETS

GUCCI POUR HOMME. A SOUND INVESTMENT YIELDING HIGH RETURNS.

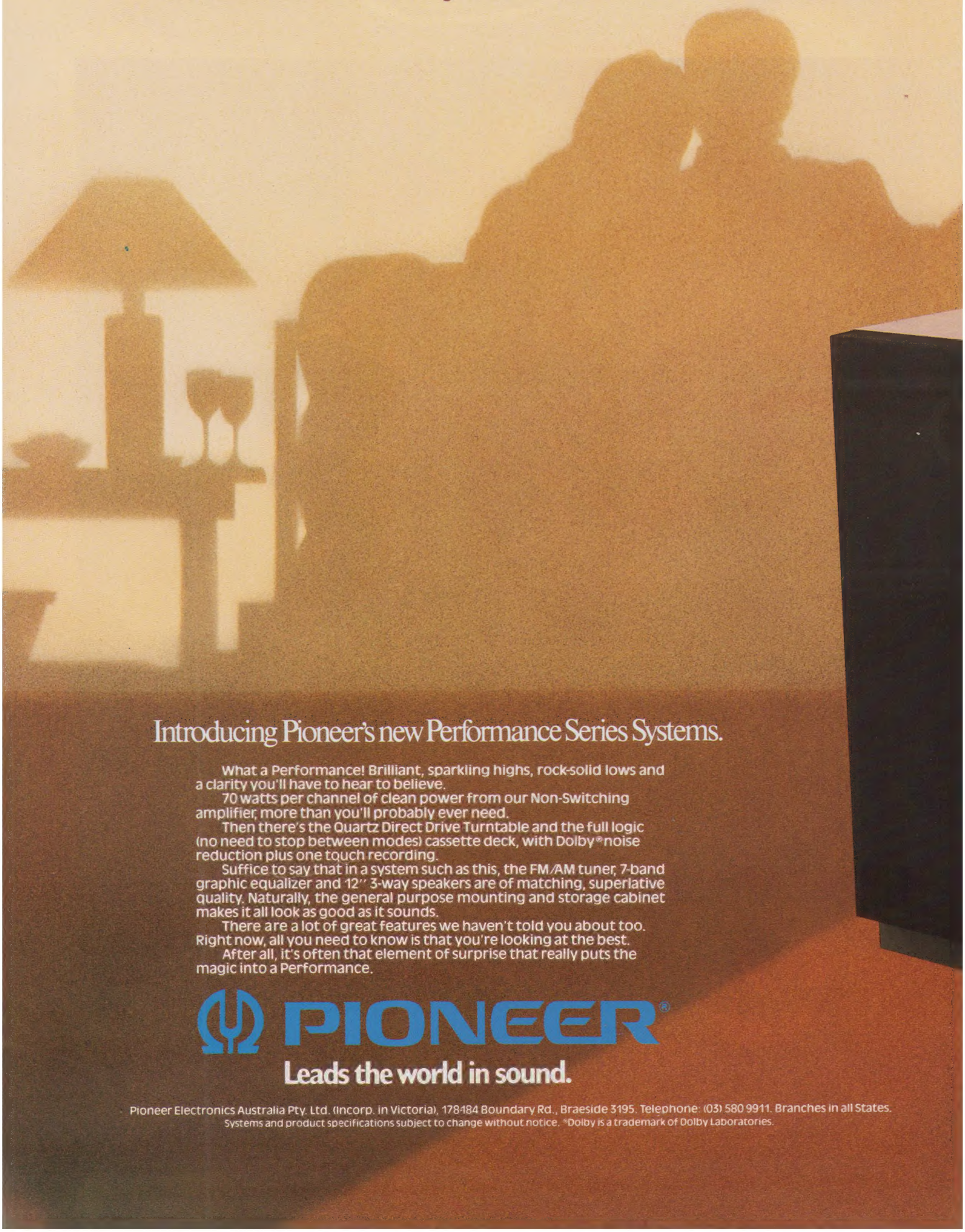
Antique Sun-Ray enamel compact with Rice Powder, a traditional cosmetic.

The celebration of Beauty- timeless, eternal. The essence of Madame Korner.

Madame Korner Beauty Salons, School and Skin Care. Since 1904.

Sydney: Royal Arcade, 482 George Street. 264 1241. Wynyard: 283 George Street, 7th Floor. 29 6616.
Potts Point: Chevron, 81 Macleay Street. 358 0433. Parramatta: 316 Church Street. 635 0777.

A Performance in your home from Pioneer.



Introducing Pioneer's new Performance Series Systems.

What a Performance! Brilliant, sparkling highs, rock-solid lows and a clarity you'll have to hear to believe.

70 watts per channel of clean power from our Non-Switching amplifier, more than you'll probably ever need.

Then there's the Quartz Direct Drive Turntable and the full logic (no need to stop between modes) cassette deck, with Dolby® noise reduction plus one touch recording.

Suffice to say that in a system such as this, the FM/AM tuner, 7-band graphic equalizer and 12" 3-way speakers are of matching, superlative quality. Naturally, the general purpose mounting and storage cabinet makes it all look as good as it sounds.

There are a lot of great features we haven't told you about too. Right now, all you need to know is that you're looking at the best.

After all, it's often that element of surprise that really puts the magic into a Performance.

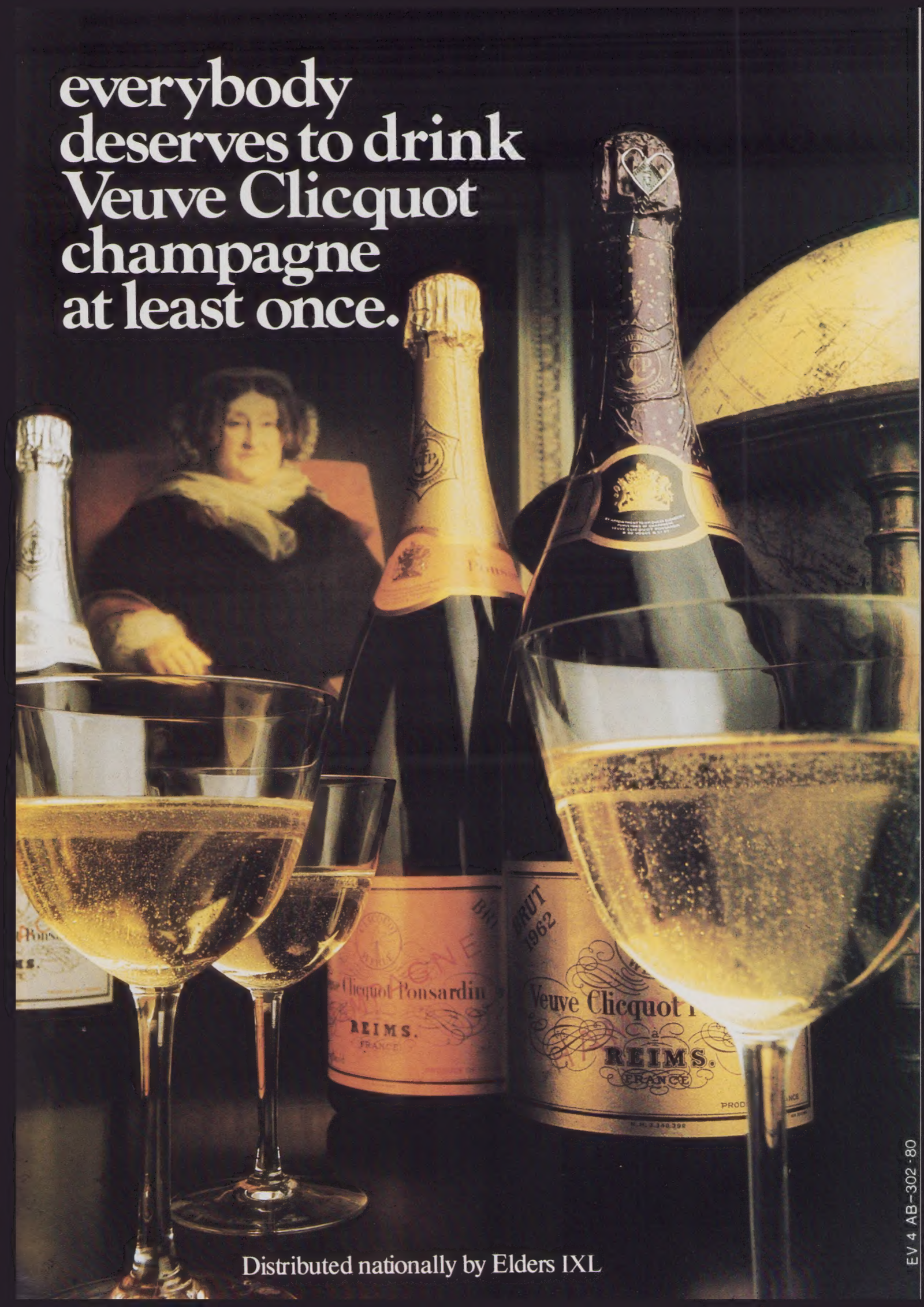
PIONEER®

Leads the world in sound.

Pioneer Electronics Australia Pty. Ltd. (Incorp. in Victoria), 178-184 Boundary Rd., Braeside 3195. Telephone: (03) 580 9911. Branches in all States.
Systems and product specifications subject to change without notice. *Dolby is a trademark of Dolby Laboratories.

PIO 0292

THE FRENCH HAVE CAPTURED CHINA.
IN A PERFUME.
MING
Ming. Created in France by Les Parfums Dynasty. Bottled in authentic Chinese porcelain.


everybody
deserves to drink
Veuve Clicquot
champagne
at least once.
Clicquot Ponsardin
REIMS.
FRANCE
BRUT
1962
Veuve Clicquot
REIMS.
FRANCE
Distributed nationally by Elders IXL
EV 4 AB-302-80

ITALIAN COLLECTION by Rossi
SANT' AGATA PTY. LTD. 6 VIMY STREET, RESERVOIR, VIC., 3073, AUSTRALIA. PHONE: (03) 460 3006, 460 3274

CONTENTS

58

Is there really a new Australian art? James Mollison and the Philip Morris Arts Grant show what their search revealed.

70

Sotheby's Auctioneers of Literary Property and Works illustrative of the Fine Arts, inciting a revolution in Australia? Gosh!

74

Much of the Monroe immortality is due to photographer Bert Stern's classic portraits, the focus of an exciting new exhibition.

80

Hedonism comes in many forms but few more convincing than Olivier Coquelin's ultimate luxury resort, Le Relais de L'Empereur in Haiti.

94

It's time to put romance back into the banknote. Even if they don't buy as much as they did, their artistic value is immense.

118

There's an inkling that the MEMPHIS design group's latest exhibition in tongue-in-cheek. But no-one can risk ignoring it.

Tabu . . . an embrace that lives forever in a fragrance.

The Forbidden Fragrance

AUGUST

Marilyn Monroe photographed by Bert Stern. Stern's Monroe portfolio is featured on Page 74.

It is hard to believe that if Marilyn Monroe was alive today, she'd be 57. Her beauty has not faded from our memory in the 21 years since she died ... an indelible beauty that will remain with us forever. "She was a presence," wrote Norman Mailer in his tribute. "She was ambiguous. She was the angel of sex, and the angel was in her detachment. For she was separated from what she offered." Marilyn Monroe transcended the fake glamour of her screen image and she inspired talents outside her own. One of those was photographer Bert Stern and his classic portfolio of Monroe taken just weeks before her tragic death has made an enormous contribution to M. M. immortality. Stern's The Last Sitting exhibition has come to Australia and POL presents highlights from it in this issue.

The Australian art scene has its established names but there has been little recognition of the new crop of Australian artists needed to maintain the momentum of contemporary Australian art. The breakthrough came when the Philip Morris Arts Grant and James Mollison got together to acquire a collection of new Australian art for exhibition at the Australian National Gallery. POL saves you a trip to Canberra with a survey of the direction of Australian art beginning on Page 58.

Money, it appears, does more than make the world go round. It excites a growing number of people who find beauty in the design of banknotes. Martin Monestier introduces us to the world of banknote art in The Art Of Making Money beginning on Page 94.

And for what may well be the ultimate expression of hedonism, we take a look at Olivier Coquelin's amazing resort, Le Relais de L'Empereur, in Haiti. As exciting as the feature is, it runs a distant second to actually submerging into Le Relais' world of indulgence ... so we're sending a couple of lucky subscribers to Haiti to experience it. You'll find details in our subscription advertisement. POL not only shows you the lifestyle of your dreams, it takes you there ...

Robin Ingram

PUBLISHER: *Peter Berman.*
EDITOR: *Robin Ingram.* **FINANCIAL MANAGER:** *Michele Scamps.*
ART DIRECTOR: *Bruce Nicholson.* **ART ASSOCIATE:** *Annette Yore.*
FASHION AND BEAUTY CO-ORDINATOR: *Vikki Gordon.* **NATIONAL ADVERTISING DIRECTOR:** *Ray Hartley.*
NSW Advertising Manager: *Janne Mumford.* Tel. (02) 221 3411.
Circulation Manager: *Ramon Monkhouse.* Tel. (02) 221 3411. **Melbourne Manager:** *Victoria Hoff* (03) 699 1095. **Queensland Manager:** *Jane Fewings* (07) 378 4207. **SA Representatives:** *Hastwell Williamson Rouse* (08) 332 3332.

POL is published 12 times a year by Comdox 150 P/L, PO Box 4432, Sydney 2001. Tel. (02) 221 3411. POL is phototypeset by Brian Publishing Company Pty Ltd, North Sydney, NSW. Tel. (02) 92 0861. Printed by Pacer Printing Co. Ltd., Auckland, New Zealand. POL is distributed in all States by Southdown Press. All manuscripts, photographs and other material submitted to POL must be accompanied by a stamped, self-addressed envelope. Contributions are submitted at the sender's risk and POL cannot accept responsibility for loss or damage. Articles reflect the personal opinion of the author and not necessarily that of the publisher.
*Recommended and maximum price only.

Quiet distinction.

True achievers leave their mark without showmanship or fanfare. Their well-earned success is reflected instead by distinctive style and quiet confidence.

These are the qualities that have set them apart, the things that make them special.

Not surprisingly, this group of people has certain financial needs. Now these needs can be fulfilled with The Gold Card from American Express.

The Gold Card is a valuable financial asset offering an unprecedented range of services.

In addition to the extensive charge privileges of The Gold Card, you will have access to a substantial, pre-approved line of credit, that suits your individual needs and credit rating. To qualify for The Gold Card and all the privileges, you have to be accepted by both American Express and either the ANZ Bank or Westpac Banking Corporation.

Applications are now available from any branch of the ANZ or Westpac Banks or American Express. Or telephone:
Sydney (02) 237 0777. Melbourne (03) 602 4044.
Canberra (062) 47 7750. Adelaide (08) 212 7155.
Brisbane (07) 221 7815. Perth (09) 322 6797.

The Gold Card®
From American Express.

THE MAGIC OF
MIKASA

BACKGAMMON

With the rumblings about the legal aspects of backgammon still reverberating, are you sure your dice are rattling because you are shaking the cup or do your hands tremble in fear of an imaginary gaming squad lurking outside your house? Calm down, the powers that be do not (at least not in Australia) consider backgammon a serious gambling game. Yet. Always the optimist, I presume that this is merely due to the fact that The Law in its wisdom, sagacity and open-mindedness is aware of the skill vs luck factor in backgammon and thus does not belittle the game by degrading it to a mere game of chance.

Not so in America. But then, we all know that a country which spawned the likes of Kojak, McMillan and his Mrs., C. H. I. P. S., McGarrett, Quincy and the Hill Street Gang can only be populated by law-abiding citizens and would never tolerate the slightest blemish on its character, but seek out the perpetrators with a vengeance.

All jokes aside, I do have the greatest respect for the US of A. I love New York and Las Vegas, McDonald's and Superman. I think American cars are cute and Rodeo Drive is a dream. (I also think I have grovelled enough for the American Government to stop the extradition proceedings against me.) Nevertheless the following did happen there.

Once upon a time, in the spring of 1981 to be precise, the State of Oregon (the Baddies of the case) accused Ted Barr, the owner of a backgammon club (the Goodie, of course), of breaking the gambling laws (gambling is illegal in Oregon) by organising a backgammon tournament. Barr, in his defence, argued that backgammon "is predominantly skill and therefore, like chess, darts and pool, not subject to regulations under gambling statues or city ordinances."

Naturally, the law being what it is, proceedings dragged on, but the trail was finally scheduled for February 1982. The State based its case on the testimony of three undercover policemen, who had attended the tournament and who concluded that it was an illegal gambling activity because money had changed hands (i.e. entry fees were collected and prizes given out) and on the testimony of Dr. Roger Nelson, a professor of probabilities and head of the Mathematics Department of Oregon's Lewis and Clark College.

Dr. Nelson stated that there are actually two parts of each move in backgammon, the first one being chance (the rolling of the dice) and the second the decision the player makes on how to play his roll.

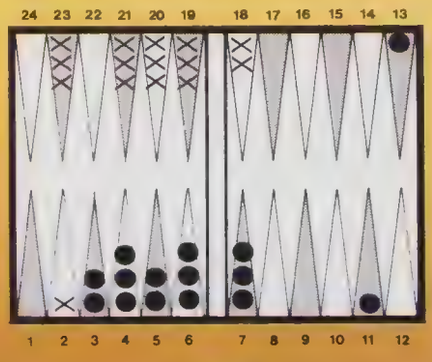
The witnesses for the defence, however, were of a different calibre and included Paul Magriel and Henry Wattson, Magriel's testimony was nothing short of brilliant. He demonstrated technical aspects and discussed theories that go with the game. His testimony concluded: "Backgammon is a game of enormous richness, subtlety and depth. Chance is not a material factor".

When cross-examined by the State's attorney on the subject of game theory, Magriel stated that game theory "really applies to games with imperfect knowledge, where something is concealed, such as in poker. Backgammon is not such a game. Everything is in front of you. The person who uses that perfect information in the most effective manner will win."

The defence rested and the judge found the defendant not guilty of promoting gambling by running a backgammon tournament. He also concluded that backgammon is a game of skill, not a game of chance. Happy ending ... Oregon is now safe for future generations of backgamblers.

Spot the Blot!

In this particular proposition, cube action is not our concern as the score is already 9-9 in an 11-point match and O holds the cube on 2. Therefore the winner of this game wins the match and gammons or backgammons are no longer of any consequence.



O to play 4-1. Agreed, this is not O's best roll. O would have preferred pointing on X. Alas, nothing is perfect and careful considerations will now have to be given to the play of this roll which might well decide the outcome of this game and hence the match.

The contemplation to bring both blots from the outfield closer to O's homeboard was quickly rejected in view of their vulnerability to indirect shots and X's formidable board.

O nevertheless decided against the very conservative play 11/6 and preferred to hit 6/2*. To increase his chances of covering with the next roll, he played the 1 from the bar to the 6 point.

At first glance, nothing seems wrong with this play. If X does not roll a 2, O can cover with any 5, 4 or 2, as well as with 6-3, 3-3, 3-1 or 1-1. In addition, 28 of these rolls establish a 6-point prime and 6-1 lifts the blot to make the 1 point. Only 6-6 still leaves the blot on 2.

Nevertheless, O's decision to leave the blot on the 2 point was incorrect and far inferior if compared to continuing on to the 1 point. The mathematical fact, that only 11 rolls by X hit the 1 point from the bar but 12 rolls hit on the 2 point is pertinent, but not crucial.

Consider the situation if O is on the bar after a hit on the 2 point. If X rolls a 6 with his 2 he escapes and any other number plays safely in his homeboard. Should O fail to re-enter immediately, the other two O blots on 11 and 13 are then endangered as well.

It's quite a different picture if O's blot is on the 1 point. If X rolls 6-2, he may escape, but O's men on 11 and 13 will have direct shots at him. If X rolls 6-1, he hits from the bar, but has to play the 6 18/24, leaving a blot himself. Except with 1-1, X will be stuck on O's 1 point, needing another 6-1 to escape.

Naturally it is tempting for O to stay on the 2 point because of the extreme likelihood of closing the 6 point prime. Nevertheless, with X on the 1 point, O's five point board is quite as effective.

KATHARINA WALLACE

A Room With a View

Architect ROGER PEGRUM goes on vacation and finds a memorable example of the Flintstone school.

San Luis Obispo is a pleasant town almost halfway between Los Angeles and San Francisco. On its northern edge sprawls the campus of the California State Polytechnic, one of America's largest universities. Its role as a college town fits in comfortably with the sleepy adobe landscape of the central areas which have changed little in the 200 years since the Spanish Mission was established there. But suddenly, San Luis Obispo has become rather famous. And the reason is nothing more than a little motel ... the Madonna Inn.

Now everyone knows that not all motels are created equal. The cut-throat business of getting weary heads to sleep on your beds has made motel owners pretty adventurous. So what has the Madonna Inn got that its neighbours cannot offer?

In a word, the magic ingredient is fantasy. As a guest of the Madonna Inn you buy escape from dull routine, you belong for a while to an impossible and lovable piece of architecture and you get the certain knowledge that there is no other motel in the world quite like it.

No, the Madonna didn't sleep here. Its creators are Alex and Phyllis Madonna who took 10 years to build what is arguably the best example of commercial folk art in the country. The architectural profession, even harder to please than normal when it comes to hotels and motels, has sung the adoration of the Madonna Inn far and wide.

For the intelligentsia of the art world, the Madonna Inn is the 'in' building of California, and they are not alone in their enthusiastic pilgrimages to the new shrine. More

than half of the visitors to San Luis Obispo go there just to visit this amazing motel.

Most highway motels are designed to a pretty dull formula, seemingly by retired army engineers with a passion for straight lines and repetition. The Madonnas made their motel into a little village that defies standard architectural classification.

Parts of it look as if they came straight from the Swiss Alps. The huge boulders piled around the petrol pumps would do justice to the Flintstones. Stone and timber walls wind around the place and perform quite alarming structural leaps. The detail work is incredible, twisted Hansel and Gretel carpentry and stained glass windows of the oddest shape. There is even a grand circular staircase that leads nowhere.

When I was there, the Inn was packed to the rafters for a birthday party. And it is the same story every night of the year with an occupancy rate nudging 100 per cent. Not that it is cheap to stay there by any means ... but what price delight? For your money, you can be absorbed into the community of a crazy castle, but the real fun begins when you go to your room.

Actually the word 'room' is singularly inadequate to describe what you get. Even if you are told it is a suite, you will be poorly prepared. The rooms are vast, with beds several steps up from king-size.

The ceilings are low and seem to go on forever past fireplaces, deep armchairs and odd little nooks. A staggering number of light bulbs cling to walls of solid rock.

Each room is different. You can choose the Daisy Mae Suite, a blood-red grotto of ancient feminism, or you can ask for the aggressively macho Caveman Suite, full of the skins of stone-age mammoths.

If you prefer a more subtle theme, there is a choice of decadent French Louis, a half-timbered Mediaeval Manor or a fair impression of the last days of the Roman Empire, where you can make out like a Nero around a fire as big as you will ever see.

The high point of the whole show is undoubtedly your bathroom, a marvel of modern sanitary plumbing and one of the greatest tests ever invented of your powers of patience, deduction and motor skill. The walls are solid rock yet again.

Only the ultra-low toilet suite looks vaguely familiar. The handbasins are carved from the stone, with taps shaped like mythical griffons and with no clues as to how to make them work. Little children will need some help with cleaning their teeth, but the effort is worth it.

The showers are an even more difficult test, but when you stumble across the magic taps you get a wonderfully gentle wash from water bouncing off the rock ledges. Some guests, it is said, spend all weekend in their bathrooms.

Even if you are not staying at the Inn, you can still enjoy a good deal of this sort of hydraulic and electronic wizardry by calling in to the public toilets near the reception area. Men have it especially good.

Their restroom sports a huge urinal which turns into another Niagara when you trip a photo-electric circuit by walking up to it. So many men have smuggled in their wives and girlfriends to see the show, that the management now holds regular mixed tours of the loos.

The joy of the Madonna Inn does not translate easily into words. It is a visual and tactile trip into super-kitsch that you will never forget. If you ever take the drive from Los Angeles to see William Randolph Hearst's enchanted castle, you ought to rest up at the Madonna Inn on the way. The castle at San Simeon and the fairytale Madonna Inn have a good deal in common, and either is a worthy preparation for the excesses of the other. Anyway, the kiddies have Disneyland all to themselves. Why shouldn't the grown-ups have a bit of fun?

Not everyone can stand the pace.

You've worked hard for a holiday.

So on your holiday you shouldn't have to work hard. Unless you really want to.

The Oriana and Canberra are two of the most relaxing holiday resorts ever conceived.

Giving you lounges, bars and, of course sun drenched decks.

There are two discos, if you feel like rising to the occasion. A chance to win a fortune around the gaming tables.

In fact, the range of shipboard games is up to your imagination.

Of course, your holiday isn't just lounging on board. There are many tropical paradises to enjoy. P&O has been discovering these for years.

We'll show you our favourites.

Words cannot describe these islands. They are everything your dreams consist of; coral, lagoons, powder white beaches and beautiful palm trees.

You'd be mistaken thinking this costs the earth. It doesn't!

A holiday on Oriana or Canberra can work out cheaper than many package holidays.

What's more, the cost includes all you can eat and all the entertain ment you can take. (More than you'd find on the average package deal.)

So the cost is minimal, considering you get twice as much holiday compared to most people.

We'll even arrange for you to fly TAA at special low bonus airfares to connect with your cruise.

For more information about the Oriana and Canberra cruises, see your local travel agent or P&O Booking Centre.

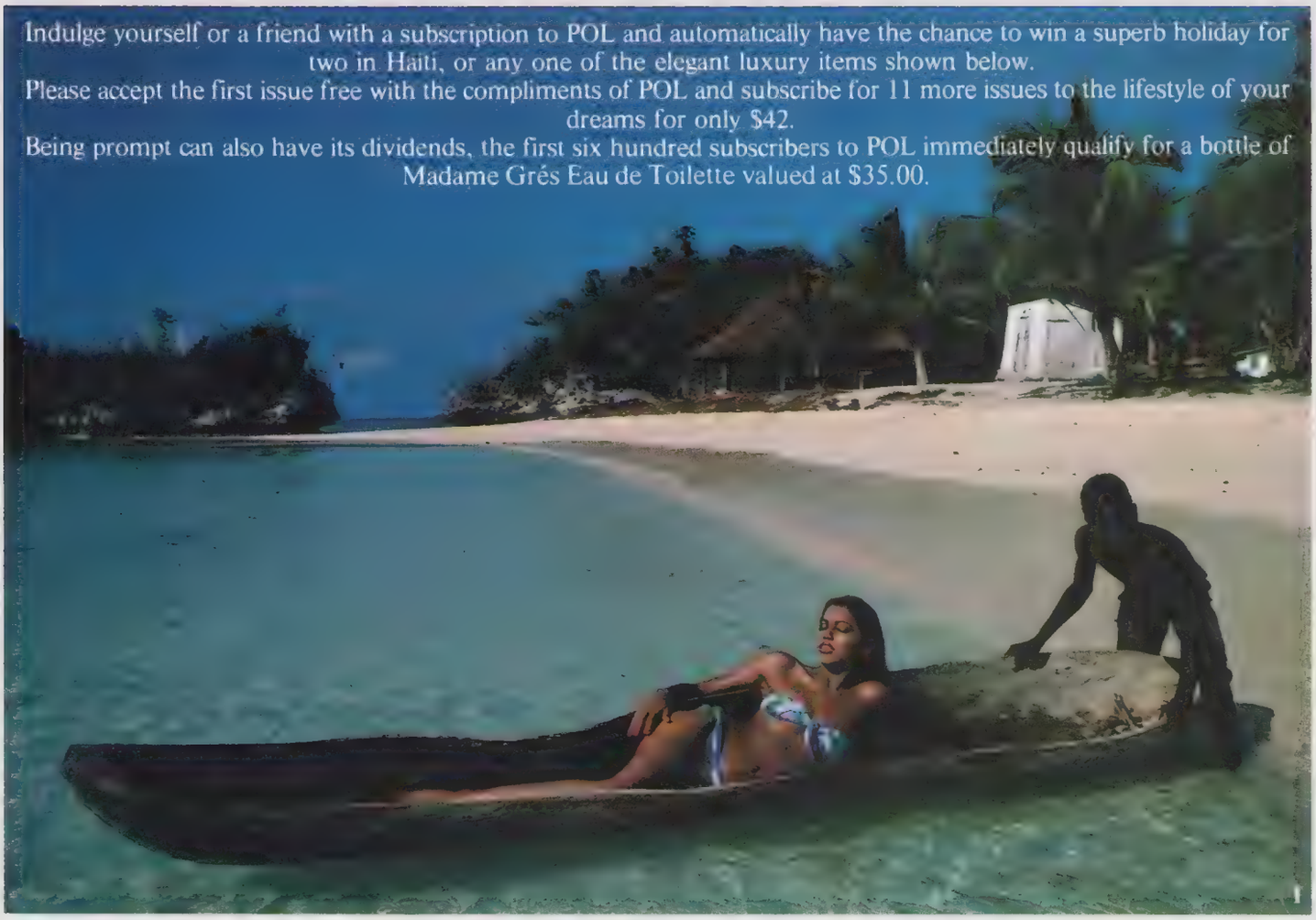
Take me away P&O.

PO3669S.O&M

J&B. It whispers.
RARE
BLENDED SCOTCH WHISKY
100% SCOTCH WHISKIES
J&B
JUSTERINI & BROOKS LTD
St. James's Street, London, England
WINE MERCHANTS TO THEIR LATE MAJESTIES
KING GEORGE III
KING GEORGE IV
KING WILLIAM IV
QUEEN VICTORIA
KING EDWARD VII
KING GEORGE V
KING GEORGE VI
AND TO HIS LATE ROYAL HIGHNESS
THE PRINCE OF WALES (1921-1936)

INDULGENCE HAS ITS REWARDS...

Indulge yourself or a friend with a subscription to POL and automatically have the chance to win a superb holiday for two in Haiti, or any one of the elegant luxury items shown below.
Please accept the first issue free with the compliments of POL and subscribe for 11 more issues to the lifestyle of your dreams for only $42.
Being prompt can also have its dividends, the first six hundred subscribers to POL immediately qualify for a bottle of Madame Grés Eau de Toilette valued at $35.00.


1

2

1. The most indulgent trip for two to Cocoyer Beach, Haiti — for 10 days staying at Le Relais de l'Empereur. One of the world's most exclusive resorts in the heart of the Caribbean. Le Relais de l'Empereur comprises just ten individual villas, in this most discreet, yet subtly extravagant retreat. Courtesy of the Travelabroad Group.
2. A streamlined Cartier "Santos" steel and 18ct gold detailed sports watch. Immacuately crafted, the watch is automatic and water resistant. Valued at $1,682.
3. A contemporary designed fresh-water pearl pendant set in 18ct gold from Rob Bennett, Chatswood. Valued at $1,200.
4. Understated, yet extremely elegant designer luggage by Lancel. Valued at $500.
5. A unique Columbian desk-top box. Handcrafted and decorated in cattlehorn, with bronze detail trim from Denis M. James. Valued at $350.

3

4

5

6

7

8

GRÈS
1, rue de la Paix, Paris.

ESPRIT

6. For the discerning champagne drinker, a case of the exceptional Heidsieck Dry Monopole-NV Champagne. Valued at $260.
7. Gautier Cognac Reserve Imperiale, a special Bi-Centenairie Selection to the House of Gautier. Valued at $180.
8. Pure silk designer accessories by Hermes. Ladies silk scarf and gentleman's tie. Valued at $150, from Hardy Brothers Limited.
There are also 10 Esprit polo shirts and 600 bottles of Madame Grés Eau de Toilette worth $35.00 to be won.

Offer closes December 12, 1983 and drawn December 14. Winners will be notified personally. Conditions: Judges decision is final and no correspondence will be entered into. Prizes may not be exchanged for cash equivalent. Employees of POL and their families and or the sponsors of this competition are not eligible.

TC. 83/590

1
2
3
100% cotton candy-stripe in pastels.
yarn-dye 100% Cotton windows-
Grey Cotton poplin blouson.
Oxford yarn-dye in pastels.
Dk.
Bl

NOTES

Macqueen's summer look is crisp and creative. For a classic silhouette, there's a collection of fully-lined linen separates in navy and white highlighted with pale pink and grey. The sportswear range is directed by yarn-dyed checks and stripes co-ordinated with white for a fresh image.

She spent $68 on her jacket. $58 on her pants. $54 on her boots.

But nothing on her hair!

Your hair can be the best thing that you've got going for you. And it doesn't cost a lot to keep it in great shape. So spend a relaxing hour with your hairdresser soon. You deserve it. And so does your hair.

M.L.H.A

Founded 1926

GOOD LOOKS

SUMMER SOUFFLE

Estee Lauder presents a new makeup for summer, Re-Nutriv Souffle. It's a light-textured fluid designed for women with normal to dry and even extra-dry skins who require a medium to full coverage. Like the other products in the Re-Nutriv range, it contains sunscreens, essential for our extreme climate, and is available in an extensive range of beige, bronze and honey tones. Estee Lauder's Re-Nutriv Souffle Makeup is sold at larger department stores and selected pharmacies throughout Australia.

THE GOOD OIL

Nutribel Extrait by Lancome provides new type of relief for women with dry skin. Like its predecessor, Nutribel Emulsion, Extrait contains jojoba oil, a natural oil similar in structure to those manufactured by the cells in the epidermis, but Extrait is boosted with Vitamin F to aid against dehydration. Nutribel Extrait is a concentrated preparation that requires only a few drops on the skin and comes with its own eye-dropper. Available from selected department stores, pharmacies and beauticians throughout Australia.

GREAT BARRIER YEAST

As skin conditions alter with the seasonal changes, Ella Bache's new Yeast Cream is an essential beauty product for the coming summer months. It's a specially-formulated preparation for women with oily skins and aids in the absorption of excess oil secretion which results in a shiny complexion. Applied under makeup, Yeast Cream acts as a barrier to stop perspiration reaching the outer layers of the skin. It's available from the Ella Bache Institut de Beaute in Sydney as well as selected department stores, pharmacies and beauticians in Australia.

SUN-DRENCHED DIOR

Christian Dior's outlook for spring and summer is expressed in their new colour collection, Les Pheniciens. Mirroring the tones of the Mediterranean, Les Pheniciens is an earthy range highlighted with sun-drenched golds, deep greys and vivid blues. There's two new formula eye palettes, antique bronze which emphasises bronzes, garnets and blue plus gold fusion with shades of copper and gold. Each is a creamy blend which, when applied to eyes, results in a stunning matte effect. The new co-ordinated nail and lip colours utilise rose, ochre, red and coral to complement the other shades. Les Pheniciens by Christian Dior is available from selected department stores and pharmacies throughout Australia.

SHISEIDO SKIN CARE

The Shiseido Facial Concentrate collection is an important new direction in skin care. Following years of experimentation, Shiseido deduced three main reasons as to why skin prematurely ages. Briefly, the main causes are a decrease in the production of hormones, vitamins and, most importantly, pantothenic acid essential for normal cell activity. There is also a gradual and cumulative increase of toxins, including ultraviolet light, which work on the skin inhibiting the development of vitamin E, vital to cell regeneration and a decrease in the skin's ability to retain moisture due to the reduction of hyaluronic acid naturally produced by skin cells. The Shiseido Concentrate range comprises a variety of skin care products which enables women of all ages to select an individual program based on the nature of their skin. There's a Softening Lotion which contains hyaluronic acid, Moisturizing Lotion with jojoba oil, Nourishing Cream to maintain the natural moisture balance of the skin, Eye Wrinkle Cream to help retard fine lines on the face and a collection of individual Facial Essential Concentrate ampoules which increase metabolism to further aid cell regeneration.

ZIGGYS RESTAURANT

Function rooms are available for intimate parties, business gatherings and weddings ... all in the ZIGGYS tradition.

83 Parramatta Road, Annandale.
Telephone: (02) 519 8219 & 519 6613

SAY'WHEN'

More about Andrew Peacock and Shirley MacLaine later. But, first, back to Katzenjammer's little indiscretion at the All Nations Club. The joke had something to do with the Pakistani customer asking the Knightsbridge wine merchant if he could recommend a fine old English port .. and the wine merchant suggesting that he would be delighted if the Pakistani would try Dover.

Anyway, things had gotten terribly out of hand and the members had divided themselves roughly into 12 factions by the time we got Katzenjammer out through where the louvres had been. Having quickened some hot little pulses that assimilation into the suburbs had slowed alarmingly, the Kat then reverted to a totally-inoffensive repertoire comprising such gems as:

"Port! Port! No Briton ought
Consider he's done his duty
Until he's felt
Beneath his belt
A bottle of the Rare Old Fruity..."

The evening had begun on a perfectly civilised note with Katzenjammer calling to report that into his possession had come a nectar of rare beauty and one which would elevate a *good* meal well into *great* meal classification. With the arrival of the Choko Mousse, his enthusiasm took on a different note ... but it wasn't dampened. So magic was his nectar now, that it could positively *salvage* the meal.

And so, as the remains of the Pawpaw Frappe — in fact all of the Pawpaw Frappe — was cleared away, Katzenjammer produced, with a theatrical flourish, at least 720 mls of Taylor's 1970 Vintage Port. He actually blushed as he confessed to its youth and then made a clumsy analogy about girls and Ports being ready at the same age. Whatever it was, it contradicted his better-known analogy about girls and potatoes ... that when they're big enough they're old enough.

We tend to forgive him these little vulgarities and, mellowed by the gargled gratification of his nectar, he settled back to entertain us with an impassioned tribute to the nuances of Vintage Port.

Vintage Port is the wine of any one year and is usually bottled three years after vintage. The characteristics of any Vintage Port are the characteristics of the year when the grapes were harvested and the wine made.

It is not for the shipper to decide whether he is going to make his wine into a very big vintage year that will take a long time to mature, or a lighter vintage which will be ready for drinking at a much earlier date.

In the exceptional years when the quality and abundance of grapes dictate a vintage, the shipper's dilemma is purely what quantity of the year's wine should be shipped as vintage and what quantity should be retained for maturing and for refreshing the older wines cellared in the Oporto Lodges.

Feigning fascination, we even managed to trap Katzenjammer into calling for a bottle of Tawny so he could demonstrate the differences in character. The basic difference is that a Tawny Port is a blend of the wine of several years and is matured in a cask.

Some of the wine made in moderate years, wine that is not suitable for bottling as a Vintage Port, may blend very happily with other wines and hold its own most honourably in the assembly of the various vintages which go to make a good Tawny Port.

A good Tawny is highly enough regarded for some shippers with a large demand for fine Tawny to decide against declaring a vintage in marginal years if the wine is just what he wants to keep up the standard of his Tawny. This is why there is not more unanimity among Port shippers on the declaration of Vintage Ports.

Katzenjammer treated the Ports as if there were a couple of extra guests at the table. And when we teased him about it, he silenced us with a fascinating argument that Port is indeed a living thing.

Apparently at the exact times that sap rises and falls in the vine — which is the equinoctial dates at the end of September and March — Port Wine, whether in the cask or in a cellared bottle insulated from any outside elements, loses condition for a brief period.

It is during these periods that Katzenjammer sticks exclusively to his cask Creme de Menthe to save his finely-tuned palate from equinoctial shock.

Somewhere between the second and fourteenth Tawnies, Katzenjammer was overcome with sensations of generosity and promised us his tasting notes for the Ports he has selected from the current offering. As good as his word, here they are:

Taylor's 1970 Vintage Port: A classic Portuguese style from one of the great recent vintages. This wine has a softness, an elegance and a finesse that makes the Douro Ports so distinct from the traditional Australian style. It has a rich, fruity quality and despite its advanced development is definitely a 20-year prospect.

Taylor's Quinta De Vargellas 1968 Vintage Port: The big bouquet confirms that this is a thoroughbred Port and its astringency makes an interesting contrast between the great year wine of 1970 and that of a more modest year. The astringency suggests that there is plenty of further development left and it is already displaying excellent spirit.

Delaforce Finest Vintage Port 1975: Another Port displaying the charm and delicacy of the great Portuguese tradition. This is a much lighter Port than the 1970 Vintage but is nicely balanced and delightfully elegant. It will be reaching its prime in a couple of years.

Delaforce Paramount Choice Tawny Port: A superbly-blended Tawny, refined and elegant, and with a glorious light colouring more like a late-bottled Vintage Port than a typical Tawny. Intense fruit flavour but clean rather than cloying.

Delaforce His Eminence's Choice Superb Old Tawny Port: A classic Tawny right the way through from gold tinge and rich wood maturation bouquet to the mellow fruit and enough clean astringency on the finish to round out the style.

d'Arenberg 1976 Vintage Port: A big dense Port typical of the Australian Vintage Port tradition. The ripeness of the fruit from the long, hot 1976 summer is obvious as is the clean Brandy spirit. This all comes together in a clean, mellow finish ... and is still coming together judging by the crusting in the bottle.

d'Arenberg Selected Port: The depth of aged material makes this a rich blend with a distinct caramel/rancio character. The small wood maturation and nice soft fruit balance out into a clean, firm finish.

Seppelt Para Liqueur 106 Bottling: A great new chapter in the Para epic. Drawn from stock that dates back 100 years, the noble Para displays a deep 'Tiger Eye' tawniness with an almost green meniscus. Rich, old fruit character and high spirit profile rounding out to a nutty rancio character.

PS: There is no more about Andrew Peacock and Shirley MacLaine, but it helps extend reader attention.

ROBIN INGRAM

Gianni Versace

Gianni Versace transformed Hi Tech ideas into simplistic and wearable clothes for his spring/summer pret-a-porter collection. The familiar Versace innovative response to detailing was apparent in clever treatment of hemlines to flatter the bodice shape, unusual necklines gently seducing bare shoulders, and startling fabric combinations.

MONEY

Can you keep a secret? Keep reading and don't look up. Some of the most beautiful properties in Europe — whether you are time-sharing, renting or buying — are in southern Portugal. As one real estate agent comments, the Algarve (as the southern tip is called) is 'the last steal in Europe. It's like the French Riviera was 30 years ago'.

Better still, few Australians have expressed interest in the Algarve up to now. The British (and now Americans) have come — indeed, Portuguese real estate circulars frequently list prices in British pounds as well as Portuguese *escudos*. But most interested parties have sought to develop and to enhance existing property.

Algarve property is still ripe for picking. The Algarve provides a comfortable style of living, simpatico climate, excellent seafood and gorgeous countryside.

Because communicating with indigenous Portuguese firms and bureaucrats can be both costly and confusing, the focus of the article is on what you can find out about the Algarve by corresponding with British real estate agents. Of course, a prospective buyer will eventually want to see the property for himself. Nevertheless, a wealth of information can be obtained from embassies, international associations and the like.

The Algarve occupies the south-west region of Portugal. Its largest city is Faro, which has an airport with flights to Lisbon. Roughly three-fourths of the Algarve's coastline is Mediterranean, the rest Atlantic.

Grace Lourenco of Period Houses, a native of Portugal, encourages prospective buyers to visit the Algarve just to enjoy its beauty. However, we caution that the motives of all real estate agents may not be as beautiful. As in any developing area, questionable deals abound.

There are three ways to shop around for Algarve property: (1) Contact somebody who has local knowledge of the world market. (2) Solicit information from Portuguese brokers. (3) Go to Portugal. However buyers should deal only with 'very, very reliable people.'

Prices, as always, depend on the kind of property. The Algarve offers castles and villas, homes and *quintas*. Explains Lourenco, 'A villa has an extension of land and a garden. A home is simpler, with lower walls. A *Qunita* is like a farm in the country'.

Personal Finance suggests the more modest houses, of which the Algarve has many. For buying town houses and villas, look at the range of $50,000-$150,000. Time-sharing in the Algarve is in the $3,000-$22,000 per month range.

An Algarve firm, Villas and Homes, sells condos for $36,000-$60,000. Villas and Homes also offers a 180-year-old castle for $200,000. Another agent, gives a range of $60,000-$70,000 for a comfortable two-bedroom, one-bathroom house. A new three-bedroom house on perhaps half an acre runs about $150,000-$200,000, he says. Coastal acreage is pricey. Values in the Algarve, compared to the Riviera and even to inexpensive Spain, are exceptionally good.

Buying property on the Algarve carries the same financing difficulties that buyers in Australia experience. Short-term mortgages are most common. For example, typical of the Algarve: 55% down, balance to be paid over the following three years. These terms represent the Algarve, noting that selling prices govern the terms of purchase money mortgages.

Property management is usually undertaken by the selling firm, for cost. Adams (of Villas and Homes) will 'accept responsibility for renting property during the months you are away', as well as, 'provide services ... such as plumbing, electrical repairs', for his clients.

All sides agree that a competent Portuguese solicitor is a must. We suggested 'contacting Portuguese consulates in Australia to get lawyers', but retaining Australian solicitors for convenience as well.

When you actually buy property, you will find the purchase procedure similar to local practice. Basically, property changes hands *by contract* (required), based on terms of buyer and seller. Contracts are written documents and are protected by a statute of frauds. Titles are by deed, reckoned by means and bounds.

But there is another problem. Is there a prior claim to the title? A descendant of a long-dead prince may lay claim to your property — and get away with it. To protect your investment, take out *title insurance,* especially when you can't afford to lose.

Although title disputes are a 'rarity' in Portugal, do take out title insurance. While title insurance is costly, it is almost certainly cheaper than paying for a title search. In a country such as Portugal where property dates from the Middle Ages, a search could take a long time — and may not even be reliable.

Title insurance comes in two forms. Purchase price insurance is for the money value of property at the time of purchase. Market price insurance is for the current net worth of the property. With Portugal's 20%-30% annual inflation rate, market price insurance is probably best. In either case, the title, *not* the property is guaranteed to you. The prince's great-nephew gets the land while you recover some (or all) of its current cash value.

Settling into a newly-bought home, you may be surprised by some differences which separate Portugal from Australia. For example, petrol sells for about $3 or more per gallon. So take trains!

While telephones are not unreasonably priced, they may be hard to get in your area. And you must wait at least a year to get a telex. A telephone takes two to three years.

You will avoid these delays, which are common to all Western European countries, if you know someone in government. Thomas Scoville, who owns a castle on the Algarve, suggests that the reason his second phone extension was put in so quickly (one year) is that his butler knew someone.

Beyond petrol and phones, though, the Algarve has many hidden pluses. A three course meal, not including wine, costs $2 to $3 per person. The seafood is spectacular. Experienced diners suggest choosing a local fish restaurant with a simple decor — rather than the lavish establishments that openly cater to tourists.

The day-to-day cost of living in Portugal is about the lowest in Europe. Domestic help is available and inexpensive. Canned foods and frozen dinners should be avoided in favor of local fruits, vegetables and meats. These are delicious and cheap.

There are other pleasures too of course — the undeveloped countryside, the easy rhythm of village life, the fine climate.

JAMES WARD

• *Details: Murray Adams, Villas and Homes, Estrada Nacional 125, Almansil 8100 Loule, Algarve, Portugal.*

In just one shave, this man will change his shaving habits.

© 1980 Clinique Laboratories, Inc.

His skin will be smooth. Look sleek. Feel fine. Will stay that way longer than usual.

Because of a fact dermatologists have always known: You get a comfortable close shave only when you have enough vital lubricants. And a cream formulation holds more of these than a foam. That's why Clinique developed Cream Shave.

Cream Shave is full of lubricants. Allows a shave so close it lasts longer. Soothes skin during and after shaving. Cuts down cuts. Helps heal. Comes in a convenient portable tube. You'll find it—plus a fast, free skin analysis—at any Clinique counter.

Cream Shave. Use it once, and your face will want it every day. It's habit-forming.

CLINIQUE
SKIN SUPPLIES FOR MEN

AVAILABLE AT:
NSW: SYDNEY: David Jones Elizabeth Street, Grace Bros George Street. **ACT:** CANBERRA: David Jones Civic. **VIC:** MELBOURNE: Myer Bourke Street, Georges Collins Street, Buckley & Nunn Bourke Street. **QLD:** BRISBANE: David Jones Queen Street, Myer Queen Street. **SA:** ADELAIDE: Myer Rundle Mall, David Jones Rundle Mall, John Martins Rundle Mall. **WA:** PERTH: Aherns City, Boans City, Myer City.

PRESENTING, ALL THE VOLVO VIRTUES. IN A TOTALLY NEW CAR.

Here you see another lifetime investment from Volvo.

But this one's cushier.

It's the brand new Volvo 760 GLE. And simply, it's the finest car in Volvo history.

Allow us to suggest it's not just another luxury sedan, but more, something you might call a board-level car.

That's because the 760 GLE achieves its level of superiority not through thick padding, but intelligent design and important motoring innovations.

THE CAR THAT STARTED WITH A TEARDROP.

The strength of this Volvo isn't limited to a life-saving steel cage or the fact that it's built to roll on for 19.3* years.

Because the strong points here start in the showroom. With a profile that stands proudly distinct, without hints of "me-tooism".

Now, did you know that the most aerodynamic shape of all is the teardrop?

Happily, the 760 GLE approaches the slipperyness of a teardrop with an impressive drag co-efficient of just under .40.

Dailey/V428L

We hope you find the shape striking. Because the performance benefits are just that.

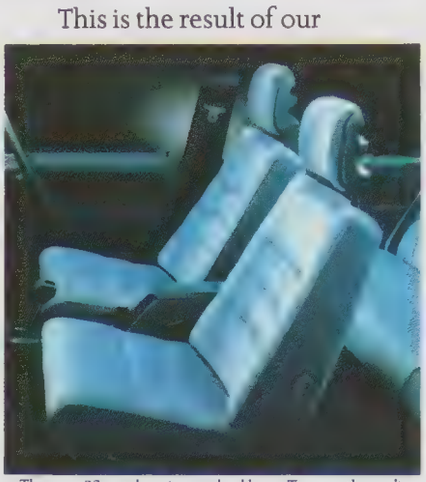
With improved fuel efficiency, improved handling, and reduced wind roar.

Something that allows you to settle in to the hush of a smooth luxury ride.

WE PUSHED THE FRONT WHEELS FORWARD AND THE REAR WHEELS BACK.

Can you see how there's very little body overhang before the front wheels and after the rear wheels?

This is the result of our increased wheel base.



There are 33 vertebrae in your backbone. To our orthopaedic expert that's 33 opportunities to make these seats better.

It serves a look of elegance. And it contributes to astonishing handling.

And we mean astonishing.

Because in partnership with an extended wheel base Volvo gives you a unique rear suspension system.

The last is a special sub-frame that cradles and helps steer the live rear axle.

This Volvo 'first' puts more precision into your hands with constant track rear wheels.

So yes, the 760 GLE is a brilliant car to drive.

And it's brilliant on safety, too. Because it's designed to take you safely through corners that would upset other cars.

GRAND OPENING.

The interior of the 760 GLE can honestly accommodate five well-developed people.

That's because the car runs on a wider track.

And because the wheel arches don't invade the passenger compartment.

Even the straight roof line permits sufficient headroom

for rear passengers.

In a word all this translates as luxury.

Sit in our car and you'll find your view of Australia improved.

With thinner roof pillars and a beautifully generous glass area.

The sloping bonnet offers you a more commanding view of the road ahead.

And its aggressiveness suggests something of the performance of the 2.85 litre fuel-injected V6 engine below.

An engine that can take you from 0 - 100 km/h in 10.5 seconds.

So, say "Auf Wiedersehen" to some of those wonders of the Autobahn.

Just at your left hand sits the lever for the new 4-speed automatic transmission.

The fourth speed functions as an electrically operated overdrive. Control it with a flick of your finger.

Switched on it will save you more than precious petrol.

It'll save you arriving tired and "buzzed out", as it can cut engine revs by 30%.

You make about 20 driving decisions per kilometre. So this layout is beautifully functional with "angled" instrumentation.

THE INSTRUMENTATION LOOKS AT YOU. YOU WON'T HAVE TO LOOK FOR IT.

Note the photograph of Volvo's new dashboard.

All the gauges and buttons are angled toward you, the driver.

A refreshing change.

Relax in seats that are designed so you may drive further with greater comfort.

These seats can offer you new pleasures because orthopaedic experts, and not just car people, had a say in their construction.

How would you like your seats finished? In leather or plush velour?

Just below on your left are the computer-like controls of the radio/cassette system.

It features four co-axial speakers, and so you may tailor your sound, a 5-band graphic equalizer.

For storage there are no less than 10 compartments including a capacious central console plus a handy space in the fold-down rear arm rest.

A considerate touch is that the lighting remains on 15 seconds after you close the door.

Time for you to slot the key into the ignition on a dark night.

AN "ANTI-SUBMARINE DEVICE".

Years of Volvo research shows that in a collision passengers can slip under their seat belts.

So as a result, this is the world's first car with protection against "submarining".

Inside the front seat cushion there's a steel support and just under the rear seat there's a "dished" area.

This construction ensures passengers will always sit secure in their seat belts.

No matter what.

A small but significant safety improvement is evident when you open the doors.

A lamp in the door's trailing edge warns vehicles approaching from the rear.

So advanced are the front wheel disc brakes that they can be checked for wear with the wheels in place.

All you do is peer through the spokes to check the condition of the brake pads.

And an indication of Volvo's legendary reliability is that the 760 GLE requires less servicing.

Another Volvo first, a patented constant track suspension. It's new and it makes this car astonishing on corners.

Drive this car for 10,000 km and Volvo estimate you'll need only 72 minutes in a service bay.

Drive further between petrol fill-ups, too. This car has an Australia-sized 82 litre fuel tank.

Which means you can almost do Sydney-Melbourne non-stop.

WHY DRIVE AN ORDINARY LUXURY CAR WHEN YOU CAN DRIVE THE VOLVO FLAGSHIP.

After you pay for this Volvo you won't have to pay again and again for the amenities.

Those 10-spoke alloy wheels shod with low profile tyres are standard.

So is the 12-vent air conditioning system.

It's been specified for Australia's heat and we believe you'll find no unit its equal.

Central locking, electric windows and electric door mirrors are yours without another cent.

Yes, there's full instrumentation.

And here, even the headlights have a washer/wiper system.

You pay no more for metallic paint, power steering, or an antenna that shoots up at the touch of the radio button.

Our idea here goes beyond tempting you with a great car.

We want to offer you far more for the price you pay.

We want to offer you a car that doesn't imitate the others.

Why not stop into a Volvo showroom and see our car in the metal.

We have colour brochures at your request.

And very indulgent sales people, too.

They know they have a beauty on their hands.

So they're content to sit back, say nothing and let you discover the motor car for yourself.

VOLVO

Cars that improve the roads of Australia.

*According to official Swedish scrapping statistics reported by A. B. Svensk Bilprovning, the Swedish motor vehicle inspection company.

Dailey/V428R

All you need is
one beautiful drop
to know why Estée Lauder
was keeping
Private Collection Perfume
for herself.

ESTĒE LAUDER

©1982 Estée Lauder, Inc. Photograph: Skrebneski Gown: Tracy Mills Jewelry: Stigi

One of
today's saving graces
TAYLOR'S
PORT
1976
distributed by Burns Philp
TAYLOR'S PORT late bottled vintage reserve

GALLERY

NATIONAL EVENTS

JOHN HARDING
This year marks John Harding's first tour for the ABC. Hear the Australian-born violinist play at the Adelaide Festival Theatre on August 5, 6 and 9 and at the Perth Concert Hall on August 13.

BARRY TUCKWELL
Australia's own virtuoso of the French Horn gives concerts at the Hobart ABC Odeon and August 10, the Princess Theatre in Launceston on August 11, and the Melbourne Concert Hall on August 20.

KING'S COLLEGE CHOIR
The Choir of King's College, Cambridge, will make celestial music in the Perth Concert Hall on August 20, the Adelaide Festival Theatre on August 22 and 23, the Melbourne Concert Hall on August 25 and 26. The Canberra School of Music on August 29 and the Brisbane City Hall on August 31.

ORFORD QUARTET
The Orford Quartet is regarded as "one of Canada's national treasures". The Canadians are letting us have their treasure for a short blast. The quartet will give concerts at the Adelaide Town Hall on August 26, Perth Concert Hall on August 27, Dallas Brooks Hall, Melbourne, on August 29 and Melbourne Concert Hall on August 30.

NSW

MACQUARIE GALLERIES
August shows at the Macquarie Galleries include drawings by W. Thomas Arthur and Bill Brown, paintings and drawings by Allan Mittleman and a water-colour show with works by several artists. Phone 29 5787. The Galleries are at 204 Clarence Street, Sydney.

ANTARCTICA — DISCOVERY AND EXPLORATION
Photographs, manuscripts, pictures and maps of voyages and expeditions to the Antarctic, from the 1770s to the 1920s, are on display at the State Library of NSW throughout August. (So much better than having to go.) Phone 221 1388.

AS YOU LIKE IT
Shakespearean comedies are all the go this month. The Nimrod Theatre is producing As You Like It, with two directors, John Bell and Anna Volska. It runs right through August at the Upstairs Theatre. Phone 699 5003.

CARMINA BURANA
Carl Orff's master choral work based on medieval Latin and

Bellicourt: Entrance to St. Quentin Tunnel 1918 by Arthur Streeton.

Noel Coward.

European poems is sung by the Sydney Philharmonia Choir with soloists. Conducted by Sir Charles Mackerras in the Opera House Concert Hall on August 2 and 3. Phone 339 0211.

LOVE'S LABOUR LOST
Shakespeare's youthful comedy is directed as an attack on upper class arrogance and display by John Clark for students of NIDA. See it at the Parade Theatre, Kensington, from August 3 to 13. Phone 663 4028.

AUSTRALIAN OPERA
August performances by the Australian Opera in the Opera House Concert Hall are Semiramide, Der Rosenkavalier, The Barber of Seville, Otello, Il Trovatore and La Traviata. Phone 20 588.

THE CHERRY ORCHARD
Anton Chekhov's tragi-comedy of life in 19th Century, Provincial Russia is directed by Rodney Fisher for the Sydney Theatre Company. It opens on August 10 at the Opera House Drama Theatre. Phone 20 588.

PASS THE BUTLER
Eric Idle of Monty Python fame has written a play in his idle moments. Pass the Butler is a farce (what else?) and it can be seen at the Q Theatre, Penrith from August 10. Phone (047) 21 5735.

COLONIAL PICNIC
The Bush Music Club is holding its annual Colonial Picnic at Observatory Hill on August 14 from 11 am. Wear your colonial costume, dance to a bush band, play colonial games, eat your own picnic.

DINOSAURS FROM CHINA
The Australian Museum is doing for Chinese dinosaurs what the NSW Art Gallery has done for buried warriors. You can see the old giants, one 22 metres long and with 2,400 teeth, at the Museum in College Street from August 18. Phone 339 8111.

RISKS
Risks is a new step for the Sydney Dance Company. It includes works by new as well as established choreographers. Performances will take place at the Marionette Theatre of Australia in the Rocks from August 22 to September 3. Phone 358 4600.

VILLAGE PEOPLE
Remember Disco? These guys are still doing it in the Navy, at the YMCA and also at the Sydney Hilton from August 23 to 30. Phone 266 0610.

BRECHT AND BLANKENSHIP
Beverly Blankenship reinterprets a Brecht classic, St. Joan Of The Stockyards, at the Seymour Centre from August 25 to September 10. Phone 692 0555.

VIC

NATIONAL GALLERY OF VICTORIA
Three shows this month ... paintings by Australian artist George Baldessin, an exhibition of pots by R. H. Hughan to celebrate the artist's 90th birthday, and 18th Century paintings, sculpture and other works from the Gallery's collection. Phone 62 7411. Throughout August.

CRAFT WORKS
Craftsmen and women from all over Australia exhibit large works, some rarely seen, at the Meat Market Crafts Centre, 42 Courtney Street, North Melbourne, until August 21. Phone 329 9966.

YOUTH MUSIC FESTIVAL
Six hundred young interstate and overseas performers are coming to Victoria to take part. The four main concerts are at the Melbourne Concert Hall on August 3, 4, 11 and 12. Other concerts happen at various venues from August 1 to 12. Tickets from Bass agencies.

NEW PLAY
"Flo, Love" is a new play by Australian writer Richard Murphett. Catch it until August 7 at the Australian Nouveau Theatre, William Street, Abbotsford. Phone 481 2987.

THE WINTER'S TALE
One of Shakespeare's odder plays, supposedly a comedy but a little tortured at times. See it at the Athenaeum Theatre in a production by the MTC until August 31. Phone 654 4000.

TWO OPERAS
The Victorian State Opera Company will run the operatic gamut from tragedy to comedy, to wit, Rigoletto and Die Fledermaus, at the Palais Theatre in St. Kilda during August. They run alternately from August 6-27. Bookings Bass agencies.

The Village People.

The Kings' College Choir of Cambridge (above). Anna Volska who will be co-directing As You Like It *in Sydney (below).*

AUSTRALIAN DANCE THEATRE
From South Australia to present world and Australian premiere ballets plus some old favourites. They will be on tiptoe at the Comedy Theatre, Exhibition Street, from August 18. Phone 662 3233.

A LOVELY SUNDAY FOR CREVE COUER
The first production in Australia of this play by Tennessee Williams opens at the Playbox Upstairs Theatre on August 18. It presents Williams' insight into women. Phone 63 4888.

YOUNG WRITERS' WORKSHOP
Writers under 25 gather from all over Australian between August 22 and 26 at St. Martins Youth Arts Centre, South Yarra, with public performances of three selected plays on August 25 and 26. Phone 267 2551.

WHO'S AFRAID OF VIRGINIA WOOLF?
Robyn Nevin appears as Martha in this production of Edward Albee's scarifying look at a marriage gone haywire. See it at the Russell Street Theatre from August 24. Phone 654 4000.

LA DISPUTE
This classic French comedy was first performed in 1742. It has been translated and adapted for performance at St. Martin's Theatre, South Yarra, by Helmut Bakaitis. The run begins on August 27. Phone 267 2551.

LOVING FATHER
Stephen Sewell's play A Father We Loved at a Beach by the Sea is playing at the Universal Theatre, Carlton, from August 31 in a production by the Playbox Company. Phone 63 4888.

QLD

MIKE PARR AND TCH, TCH,TCH
One installation by Mike Parr of Sydney will be on show at the Queensland Institute of Modern Art from August 1 to 13. The following show is video works by Melbourne group Tch, Tch, Tch, from August 16 to September 10. Go to the fourth floor, 106 Edward Street, Brisbane. Phone 229 5985.

CONSORTIUM CLASSICUM
This wind and string group specialises in playing rare music and works by contemporary composers. No Mozart or Bach. Mayne Hall, University of Queensland, on August 3, at 8.15 pm.

BOYS OWN McBETH
The April to May season with Terry Shakespeare and his school mates turned out to be such a sell-out success that the madness is back until August 7. The TN Company, 112 Brookes Street, Fortitude Valley. Phone 352 5133.

STREETON IN FRANCE
From the collection of the Australian War Memorial in Canberra come Arthur Streeton's paintings. They were done during the artist's time as an official war painter in France towards the end of World War I. Queensland Art Gallery from August 4 to September 4. Phone 240 7333.

LOCK UP YOUR DAUGHTERS
This musical romp comes from a play by Henry Fielding called Rape Upon Rape. No wonder they changed the title. Brisbane Arts Theatre, 210 Petrie Terrace, Brisbane, from August 5 to September 17. Phone 369 2344.

SIGNAL DRIVER
Nobel Prize winner Patrick White's play concerns changes in its main characters Theo and Ivy, and in the world of transport. It's set in a bus shelter. The SGIO Theatre from August

9 to 27. Phone 221 3861.

ANCIENT ATHENIAN POTTERY
Ancient Greek pottery and pots made by contemporary ceramicist David Smith using ancient Greek techniques are on show at the head office of the Queensland Arts Council, 169 Mary Street, Brisbane, from August 28 to September 17.

WA

ENTOMBED WARRIORS
This exhibition has been dragging us culture vultures in by the thousands. A once-in-a-lifetime experience to see the unearthed, life-sized sculptures from China, at the WA Art Gallery from August 3 to September 4. Phone 328 7233.

FRED WILLIAMS
CRA commissioned Fred Williams to do a series of works at Pilbara. Amazing. You can see the 31 oils and gouaches at the WA Art Gallery from August 3 to Stepember 18. Phone 328 7233.

ILLUSTRATED MUSIC
Margaret Seares will present an illustrated lecture on The Music of Jean-Philippe Rameau (1683-1764), composer, on August 5 at 5pm in the University of WA's Department of Music. Phone 380 2051.

HAY FEVER
Noel Coward's acclaimed play about four members of the Bliss family who separately ask a friend for the weekend. What a weekend it is. See the fun at the Perth Playhouse, 3 Pier Street, from August 10 to September 3. Phone 325 3344.

AUSTRALIAN MUSIC
Interested in Australian music? In the Eileen Joyce Studio, Department of Music, University of WA on August 23, there's a recital. Phone 380 2051.

PIRATES OF PENZANCE
Thanks to the Gilbert and Sullivan Society, this perennial favourite spoof of the English military classes is at His Majesty's Theatre from August 29 to September 10. 825 Hay Street, Perth. Phone 322 2929.

SA

ABORIGINAL GEOGRAPHY
The Aboriginal way of geography is at the Festival Centre Playhouse Gallery until August 21. Aboriginal drawings will be superimposed on a huge map

Roger Hodgman (right), who will be directing Who's Afraid Of Virginia Woolf *in Melbourne, with Tennessee Williams.*

The Orford String Quartet (above). Alex Scott, who will be appearing in Who's Afraid Of Virginia Woolf? *(below).*

covering the floor and wall, to take you on a story journey through the landscape. Phone 51 2291.

INTERNATIONAL PHOTOGRAPHY
Snaps from around the world are on display at the South Australian Art Gallery until August 21. The exhibition includes works from the turn of the century right up to the present. The gallery is on North Terrace. Phone 223 7200.

CHINESE ANTIQUE SHOW
If it's old and Chinese you'll find it here. This fashionable show takes place from August 18 to 21 at the Adelaide Town all during the day. Phone 218 7211.

MODEL THEATRES
Only tiny actors need apply. The Victorian Cardboard Model Theatres Exhibition includes toy theatres from the Melbourne Cultural Centre's Performing Arts Museum. See them from August 26 to October 2 in the Festival Centre Playhouse Gallery. Phone 51 2291.

FASHION SHOWS
Adelaide boutiques provide the fashions, the Hilton provides the buffet and you provide the money. Luncheon and supper fashion shows are on Wednesdays this month at Juliana's at the Hilton. Phone 217 0711.

SUPER 8 FILM FESTIVAL
The amateur film medium comes into its own. See the latest in Super 8 film works at the Experimental Arts Foundation, 59 North Terrace, Hackney, daytimes throughout August. Phone 42 4080.

ORANGE WEEK FESTIVAL
The annual citrus harvest in Renmark is a time of celebration — the Orange Week Festival to be precise. Activities include a bush picnic, fashion parades, sporting events, a free breakfast and an aquatic carnival from August 27 to September 4. Phone (085) 86 6703.

FESTIVAL CITY MARATHON
If that marvellous man in gumboots can do it ... The Sunday Mail Festival City Marathon covers a mere 42.2 kms from Gawler to Adelaide. The run starts at 8 am on August 28. To enter, be over 16 and submit your form by August 1 (there's an extra charge for late entries). For more info leave a message on 272 8844.

AUSTRALIAN BALLET
Hum along with the Australian Ballet and all-time favourite dance The Nutcracker Suite in the Festival Centre Theatre on August 30 and 31. Phone for bookings on 51 2291.

TAS

HOLMES AND STONER EXHIBITION
Edith Holmes (1893-1973) and Dorothy Stoner (1904-) are a major modern influence on Tasmanian art. See their works at the Tasmanian Museum and Art Gallery, 5 Argyle Street, Hobart, during August and September. Phone 23 2696.

SALAMANCA ARTISTS
The 30 or so craftspersons and artists working at the Salamanca Art Centre will exhibit work in the Long Gallery in August. Everything from intimate crafts to full blown per-

formances. The Centre is at 77 Salamanca Place, Hobart. Phone 34 8749.

MASTERS OF MELODY
Israeli conductor Omri Hadari conducts a melodious marathon at the ABC Odeon beginning at 8 pm on August 4. Phone 34 5736.

BATIK WORKSHOPS
Make your own fabric designs with batik artist Tony Dyer at a weekend workshop in Burnie from August 12 to 14. Another workshop will be held in Hobart on August 20 and 21. More infro from the Crafts Council of Tasmania on 23 5622.

TONY DYER EXHIBITION
The work of batik artist Tony Dyer, currently the lecturer in Textiles at Melbourne State College, appears in galleries in Victoria, Queensland and Tasmania. See his exhibition at the Crafts Council of Tasmania Gallery, 77 Salamanca Place, Hobart from August 15 to September 10. Phone 23 5622.

SIMONE AND MONIQUE
Watch the sequins fly in this 'playgirl revue', i.e., drag show from the wilds of Sydney. S & M are on at Wrest Point from August 16 to October 8. For bookings phone 25 0112.

MUSIC FOR PLEASURE
Guitarist Sulaiman Zai provides the pleasure in this ABC concert at the Odeon at 7.30 pm on August 24. Phone 34 5736.

THE REAL VIRGINIA STANDS UP

When *Who's Afraid Of Virginia Woolf?* first came to the screen in 1966, it was heralded as "one of the most scathingly honest American films ever made." It is just this sensationalism that director Roger Hodgman intends to minimalise in his treatment of Edward Albee's play, for the Melbourne Theatre Company.

"In the late Sixties the impact of the play was startling," he concedes. "Not only was the language unconventional and the characters themselves quite extraordinary but the stance Albee took of their decaying relationship was an extreme one.

"In the Eighties, however, the reception of the play will be totally different. Although the characters' behaviour will be an important part of the play, they will appear less abstract ... realer, I suppose, in the sense that audiences will be able to relate to their actions and reactions.

"I want to stage the play as a brilliant piece of writing and show what a great vehicle it is for the actors because of its extraordinary construction. For this, I have not set the play as a period piece by going all out with the costumes and the like. In fact, thematically it is contemporary.

"The first person I though of to play the part immortalised by Elizabeth Taylor was Robin Nevin. Although she is a little young, she's a smashing actress with startling courage, strength and conviction. George will be played by Bruce Miles who is not only an excellent director, but also a very good actor, and Nick will be played by James Laurie."

Who's Afraid Of Virginia Woolf? opens at the Russel Street Theatre at the end of the month for a six-week season.

B. B. BRINGS US A B. B. CLASSIC

If *Chopper Squad* and *Cop Shop* seem an oblique route to Bertolt Brecht, it should be pointed out that Sydney actress Beverly Blankenship had a few Brecht classics behind her before entering the world of soapies. Her new project is Brecht's *St. Joan Of The Stockyards* which she is directing for a season opening at Sydney's Seymour Centre on August 25.

Beverly was born in America and studied acting at the Max Reinhardt Seminar in Vienna for four years and gained her diploma — Magister Of The Arts — for such classic roles as

Robyn Nevin ... "a smashing actress with startling courage, strength and conviction".

Patrick White (above) and Stephen Sewell (below).

Juliet and Joan of Arc. She graduated in 1974 and, until 1977, was contracted to the Salzburg State Theatre in Austria.

It was with the Salzburg company that Beverly first performed Brecht. Two Brecht productions were being staged at the same time ... *Puntila and His Man Matti* in the "big theatre", and *Poor Bertolt Brecht,* a reading of his poetry, in the "small theatre".

"I badgered my way in to the reading ... it was the first time I had ever done anything like that. There were only four people in the production. I went up to the director and told him that I would like a part, and got one."

The poetry reading was the influence behind *Concerning Poor Bertolt Brecht,* a one woman show, devised and performed by Beverly and directed by her husband, Michael Brindley. It was a sophisticated and controversial play, basically an explanation of Brecht as an artist, that she thought would stimulate the minds of Brecht followers.

Although the show was highly successful, the spin-off interest in Brecht was not as intense as she had anticipated. "Interest in Brecht is personal. I don't work with his plays and poetry because I feel anyone 'needs' him," she says philosophically.

St Joan Of The Stockyards is the first Brecht play that Beverly has directed and, because of its content, it is a perfect Brechtian beginning, as far as directing is concerned. Beverly herself has an inordinate interest in Joan Of Arc, and is a "committed feminist".

Joanna Dark — St Joan — was Brechts' first heroine. Before her, all his women were mothers, whores and young girls, and although the parts were all well written, none of them were dominant characters.

The play, originally set in America, was written in Germany in 1929-1930, just before the apex of the economic struggle. It was, and still is, a controversial play, pertaining to unemployment and its causes. Beverly's production is set in Australia. No city has been named specifically, but the country is unmistakable, with familiar Australian accents and mannerisms.

Beverly, along with her husband, has translated the play from German. She felt it important to have an Australian writer, who had translated Brecht before, to re-write her literal translation so as not to lose any of the entertainment value of Brecht's work.

Changes that have been made to the play are minor but effective. A few of the characters have changed gender ... from men to women. As well as those adjustments, a few scenes, similar in content, have been amalgamated to shorten a very long play and to create a more precise dramatic effect. An electronic score, written and performed by Ian Fredricks, adds to the updated image.

The sets are sparse and abstract, incidental but essential in offsetting the colorfully-costumed actors. "I want the entertainment to come from the characters the actors play and the visual aspect of the costumes," Beverly explained. "This is a powerful play, to which we can all relate in some way. There will always be problems such as these that have to be faced. It is a play for now, and possibly all times.

PENNY STAIG-JONES

UNDERSTANDING FATHER

Stephen Sewell's play, *The Father We Loved On A Beach By The Sea,* opens at Melbourne's Universal Theatre this month. Author Sewell introduces it ...

I wrote The Father in 1977, about 18 months after the Kerr coup, that Right-wing revolt that toppled the first Labor Government in 23 years and carries so much weight for the Australian people and the new Labor Government.

I wrote it in an attempt to understand a few things ... how workers can be anything but revolutionary under a capitalist system; how pain and misery can be turned into a way of life vigorously defended by its victims; and what relationship existed between those most intimate moments of our lives held by liberal ideology to take place in the 'personal' sphere, and the broader social and political events neatly restricted to the 'public'.

Casting these grossly-woven nets into the sea of my ignorance, I retrieved The Father We Loved On A Beach By The Sea, my first play or, according to my more vicious critics, my first non-play. I also began to realise how little I knew. Perhaps, so as not to be totally misunderstood,

it is time I wrote a little about my own history.

I was born in the western suburbs of Sydney in 1953 and was raised by parents who, by the standards existing both then and now, were relatively properous workers. The reason for this prosperity lay in their good fortune of inheriting the family home from my grandparents.

As a result they did not, like most of their contemporaries, spend a large proportion of their wage on rent or mortgage payments and, through various devices, known in the culture as "scrimping and saving", they were, at the end of my father's working life, able to accumulate a personal fortune of something like a year's wage at the time.

To put it another way, my father worked for nearly 50 years, from the time he was 12 selling pies to help his family through the Depression, till the time work and worry had worn him out and he was discarded from the production process. And through that half century, which was most of his life, he was able to save one year's wage. For every year he worked, he was able to put one week aside to enjoy his old age.

Was my childhood hard? Not as I remember it. The obsession with saving, with looking for "specials", with "hand-me-downs" wove imperceptibly with the happiness of childhood.

The spectres of Depression and war which occasionally sent tremors of fear through my parents, hardly touched me, though as I grew older I began to realise how real their fears were and what was the substance behind the "bread and dripping" jokes that used to be passed across the dinner table.

How did I become a socialist? Certainly not from my parents or family or anyone I knew. Gripped as they were by the fear of the Communist menace that was the ideological centrepiece of the Cold War, they had forgotten whatever history they had known of the Australian workers' movement. They had come to accept the ruling class identification of socialism with concentration camps and female kommandants who could never be women if they tried.

There was a family suspicion that my grandfather had been a Communist in the Thirties, but if he was, he left no legacy to his children, apart from a nostalgia for Ireland and the hatred of the English. No, I became a socialist because of George Orwell and, ironically, from reading 1984 when I was 13.

Susan Barling and Bill Pengelly of the Sydney Dance Company.

You see, I knew nothing of Russian history, and Orwell's description of the grey faceless emptiness of what is still known as totalitarianism seemed to me a perfect description of where I lived. The grey faceless Fifties and early Sixties of the Menzies who "did but see her passing by" and the palpable threat of nuclear destruction.

The naive perceptions of children are invariably distorted, but sometimes when I went to bed, I feared we were all about to die; and sometimes — not very often — I wished they would finish it once and for all.

I don't believe these experiences are unique or eccentric. As the world wobbled from Korea through the Cuban Crisis to Vietnam in those years referred to now by economists as the "post-war boom", I can remember the quiet conversations with school friends about what we'd do when they dropped it, where we'd go, how we'd survive and why it was happening. What madmen were in control of our lives.

A few years later, the question took on a sharper focus when conscripts were being sent to fight an American war against Asian peasants who in the first public statement echoed the ringing phrases of the Declaration of Independence, "We hold these truths to be self-evident, that all men are created equal ..."

America, America how could you do this? America, whose President we prayed and wept for, how could you napalm these children? America, defender of freedom and human dignity, why were you burning people's homes and poisoning their food? America, born in revolution, why were you trying to suffocate a people's hope?

Slowly, I found out why. And slowly I found out where Australia fitted into the scheme of things and how there weren't any madmen in control, that the whole monstrous machine was mad and out of control. That, at the centre of this country, there's a nightmare.

I've written two plays since *The Father* and numerous aborted television and film projects. The criticism that is increasingly levelled at me is that I don't write about Australia. I've explained elsewhere the nature of this, my first project. *The Father* was the first part of a trilogy. *Welcome The Bright World* was the last. I've also said, from the beginning, that my fourth play will be about Australia. I now feel as if I know something about this country. I'm now ready to deal with the problems so barely touched in *The Father*.

STEPHEN SEWELL

ADT KEPT ON ITS TOES

The Autralian Dance Theatre's first subscription series promises to be a grand awakening for those not aware of this impressive company.

"The inaugural series is the highlight of an aggressive new marketing campaign designed to boost revenue and widen the company's audience base throughout Australia," says general manager Michael Coad.

Boasting 11 ballets, five new dancers and a section of international and local choreographers, the company opens its first program for the season in Melbourne this month, following a successful Adelaide run. It includes two works by Christopher Bruce whose work at the Ballet Rambert in London received world acclaim.

The first ballet is *Dancing Day* which the Australian Dance Theatre recently performed at the Hong Kong Arts Festival and the Festival of Perth. *Ghost Dancers,* his second work, concentrates on the rhythmical, folk-like dancing of the South Americans.

The world premiere of *A New Work* by Jonathan Taylor is also included in the program along with *Solo* which is choreographed by Norman Morrice of the Royal Ballet, London.

The second program features another work by Jonathan Taylor, *Transformed Night,* which was first performed at the Adelaide Festival in 1980 and prompted Neil Jillet of *The Age* to comment, "it is certainly one of the best pieces of choreography for an Australian company."

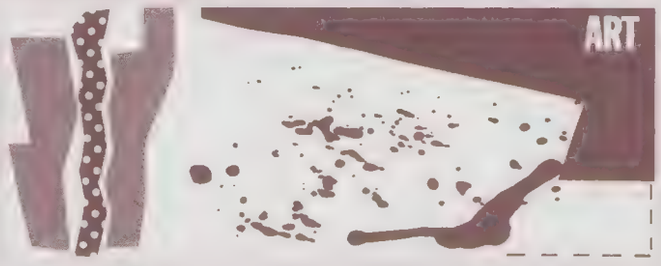
Graeme Watson, who recently joined the Australian Dance Theatre after working with the Sydney Dance Company, presents a lively and funky ballet, *Ha-Ha,* which features costumes made entirely of plastic.

The two new works for this program are *Still Life* by American Ruby Shang who worked with the company earlier this year and *Holiday Sketches,* a portrait of three women by Christopher Bruce.

The final program for the season features Christopher Bruce's choreography of *Wings,* a visual illusion of birds in flight set to a haunting jazz score by Bob Downes, and the premiere of two new ballets, *The Journey* and *Parades Gone By.* Joseph Scoglio, associate artistic director of the Australian Dance Theatre utilises the first half of Homer's *The Odyssey* as inspiration for *The Journey* while Lindsay Kemp recreates the melodrama of the Valentino era in *Parades Gone By.*

John Nobbs and Vanessa McIntosh of the Australian Dance Theatre in Ha-Ha *(left). Australian violinist, John Harding (above).*

Minimalist composer Philip Glass.



BEST FOOT FORWARD

Garry Greenwood can intellectualise his foot fetish in terms of legitimate art. Of his *Stepping Out* exhibition at Australian Craftworks in Sydney, he says, "Shoes are fascinating objects as art forms. Once their function and necessity to work is removed, shoes become an ideal medium for design in a structural sense."

In *Stepping Out,* Greenwood has created a variety of shoes using a unique method of construction. "The technique I employed was elaborate," he explains. "First I laminated the glued together pieces of leather to form a block and then I carved back the material with a heavy knife. Once the pieces were moulded into the shape I wanted I covered them with wet book binding hide. The process resulted in a strange effect ... the shoes became animated and some even looked tired and under a lot of stress!"

Unlike his previous exhibitions, all of which have been sculptures using natural leather, this time Greenwood has used dyes to create vibrant colours.

"I realised that I've gone slightly crazy with the colour of the shoes ... but once I had decided to include silver bells and sterling silver-tipped stiletto heels, bright colours seemed obvious."

A YEAR IN THE LIFE OF

An old farmhouse in Tuscany provided Brian Dunlop with the subject matter for his series of paintings on show this month at the Macquarie Galleries in Sydney.

In them, he draws on the experience of living in the house for a year, observing how it changed as the seasons changed and the light altered.

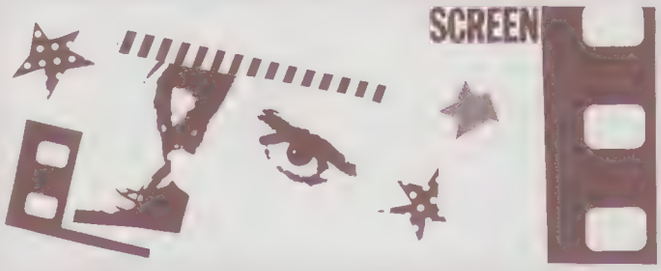
The aspects are not only of the exterior of the home but also include images from within and through the windows looking out.

"The way the light changed the colours is perhaps the most exciting and obvious element," said Dunlop. "During the autumn months, the tones were mellow and soft whilst in the harsh summer light, the colours were more vibrant. Unlike the Australian sky which is so clear it appears to go on forever, in Tuscany it seemed to form an obvious and severe backdrop for all my works."

Another interesting and deliberate inclusion is the two types of paint Dunlop has used throughout the works.

"I selected gouache for the paintings of the exterior of the house as its slightly-pastel, fragile quality captured the light beautifully, whilst oils worked well for the interior views.

"More than anything, in retrospect I can see that the paintings reflect my moods and reveal a lot of how I changed with the seasons."



IN SEARCH OF JEREMY IRONS

Jeremy Irons, both on and off screen, embodies the androgynous male who's been around in Bloomsbury circles for most of this century, but whose emergence into the full light of day is only relatively recent.

Relieved at the breakthrough, he confides, "It is now fashionable for men to have passions, for men to have emotions, but not in a red-neck way ... we can have emotions in the same way a woman can. It is possible and even allowable."

He admits that most of his films have been about men in search of their identities, and that for him it was part of the attraction. Of the character he played in *The French Lieutenant's Woman,* he says, "Charles Smithson lived 100 years before I did and he had a sort of repressed passion. He lived in a Victorian age where they were so aware of sexuality that they had to cover the piano's legs." He adds with a very wide grin, "Meryl and I decided to try and make that film our *Wuthering Heights.*"

He agress that Charles Smithson, like Charles Ryder in *Brideshead* spends most of his time trying to discover what sort of a man he is, and asking himself what he really feels for the women in his life. "But," stresses Irons, "Charles Ryder makes a very different journey. He learns about himself through others because he is a good listener. But that was also his downfall ... he didn't get involved."

Jeremy Irons' character in the film *Moonlighting* is also a man unknowing of himself who trys to use the old ways of working while the new is hammering on his doorstep. In the more recent *Betrayal* written by Harold Pinter, soon to be released in Australia, Jeremy

Irons plays a modern middle-class Englishman.

Newsweek, in reviewing the film, writes of his "agitated thoroughbred beauty" while inside the mask, the man is torn between his love for his friend and his affair with his friend's wife. It's the Authurian legend reworked all over again.

Even Henri Safran's *The Wild Duck* is another variation on the theme of males in crisis. Jeremy Irons' Harold Ackland says one thing and does another while his wife, played by Liv Ullman, runs the household and the business. It is a bitter/sweet comedy with harsh overtones, and even for Jeremy Irons it isn't a pretty picture of manhood.

His latest film which he filmed in Paris in June and July this year is about Swann from Proust's *Remembrance of Things Past* and is closer to home in more ways than one. Sitting before me, all large brown eyes and graceful long body, he is almost certainly Monsieur Swann come back from the dead.

It will be, he agrees, another portrayal of the quest for a new male identity, and perhaps to some extent the zenith of his career. The film is being directed by Volker Schlondorf who directed the famous *Tin Drum.* He is aware that there has been a similarity in some of his roles, and that is the reason he considered Alan Parker's offer to do *The Wall,* but his agent convinced him he'd be bored silly.

In his approach to his work, he tries to keep from making harsh black and white decisions which are part of the masculine modus operandi and which, he feels, shuts the door on part of life and part of himself. He explains, "I want to keep that feeling of not knowing, which helps you keep open to people around you. It stops you relying on things you know, which are things you've done, and involves a certain amount of vulnerability."

He has learnt much from the actors he's worked with, particularly Liv Ullman and Meryl Streep and says of the latter, "She's very sensitive, very professional and cares about her work. She likes having fun too, but that's also part of her work. Her singlemindness is stunning."

The older classical actors Sir John Gielgud and Sir Laurence Olivier also taught him the value of innocence. "They were both frightened on *Brideshead* that they wouldn't do it right. I was amazed. They were childlike and I'd always believed instinctively that it was the actor's job to retain the child within him as much as possible. I saw they both had it ... that quality of unknowing."

Sometimes he feels supersensitive. He says, "I get into situations where I think I'm dying, and I think, they're not curling up, so why am I?" And often he says, "I feel myself clawing my way through the filming." He knows Pinter understands what an actor goes through and "provides communication under the dialogue."

Moonlighting was a huge gamble for him. He agreed to be in six weeks before he was due to be on the set of *Betrayal.* He says, the producer of *Betrayal* almost hit the roof. But he couldn't refuse Skolimowski, because he'd wanted to work with him for a long time.

He says when he arrived at Skolimowski's house and was read two pages of the four-page treatment, "I thought, Christ, he wants money from me. He thinks I'm rich. "Skolimowski said, if you can give me your agreement now, I think we can do it. I can make it because I can raise the money on you. I said, 'Yes, of course, I'll do anything.' It was a wonderful moment.

"We made a deal at 12 that night with a lawyer. He spent the next 10 days writing the script, and he called me on that Monday and said we're shooting on Thursday. We shot through 27 days and, at Cannes, it won an award for best screenplay. It was the happiest and most pleasant period of my recent career."

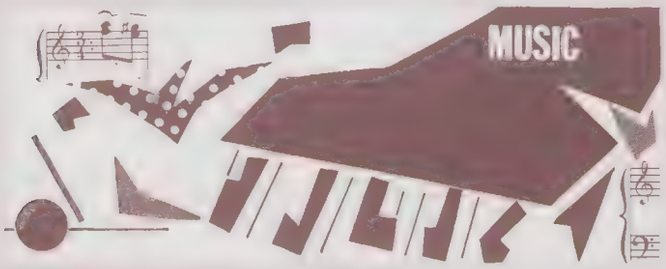
So here is the other side of Jeremy irons ... willing to take enormous risks and not apologetic at all. Intuitively he is a great believer in remaining awake to life's opportunities.

Not everything is right with Jeremy Irons' world. He admits, "I put a lot of myself into my career, because I find it more controllable than the other parts of my life. Other people get more satisfaction out of other areas of life ... God bless them."

And, with a frankness that leaves me groping, he says, "I'm no happier than when I was poor and unknown. All I really want now is to be respected by my peers."

MARGARET SMITH

Garry Greenwood's fetish for shoes can be seen at Australian Craftworks in Sydney this month.



SCULPTOR IN SOUND

"I don't know who he is, but the concert's all sold out." The place, Carnegie Hall. The occasion, the first live performances in America by the Philip Glass Ensemble of *Koyaanisqatsi* and *The Photographer*. The custodian of the traditional was acknowledging for one night one of the foremost 'minimalist' composers of this generation.

The Photographer was commissioned by the 1982 Holland Festival and had its preview at the Royal Palace in Amsterdam. It is a three-part music-theatre piece about events in the life of the pioneering photographer, Eadweard Maybridge (1830-1904).

Koyaanisqatsi is a film which took seven years to complete. It is an evocation of the Hope Indian word "life out of balance". Francis Ford Coppola is distributing the film and the music is being released on the Island Records label.

The Ensemble — Philip Glass at the synthesiser, Michael Riesman conductor and keyboards, and even master-mixer Kurt Munkacsi — were ranged across the back of the shallow stage with the six singers, the Western Wind, in a diagonal line on the right. The soprano, Dora Ohrenstein, stood at an emulator which divided her voice, so providing her own accompaniment.

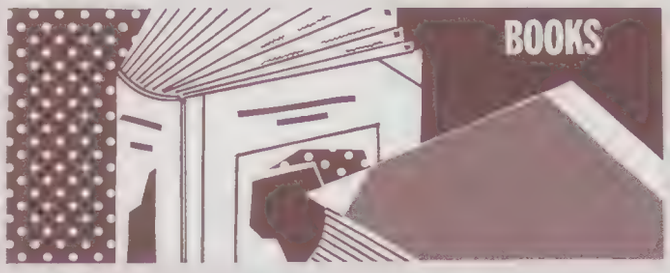
Straight in with a direct attack in a minor key, the repeated arpeggios built up into what seemed to be a figure eight loop of sound ... the patterns captive in an eternal dance. Sound sculpture at its best. The restless tensions were eased at times by dropping into major keys and extending chords for greater harmony. The opera was enriched by the strong voice of Paul Zukofsky's violin sounding against the brass.

Philip Glass has composed work for Mabou Mines Theatre productions and his music has been used by Lucinda Childs and Alvin Ailey dance companies. At present he is working on a full scale opera, *Aknaton*.

The explosive response to the concert was a sound work in itself which means there will be many standing by for the next event.

ANN BERRIMAN

Margaret Wilson and Ronald Van Den Bergh of the Australian Dance Theatre (opposite). Consortium Classicum (below.



ALL THINGS ARE RELATIVE

Rodney Hall, who this year took out the Miles Franklin award for his novel *Just Relations,* looks like a character out of his own book. His face is weather-beaten and he admits to a love of getting out in the elements. "All the things that we whink are uncomfortable, such as getting wet, can help you live with the rhythms of the natural world," he says.

It's a useful philosophy because, to write *Just Relations,* he lived in the bush for six years. He observes that white people don't respond to the land like Aborigines, "but they do create their own landscapes. A lot of them have lived on the land long enough to get a comparable fellowship with it."

Rodney Hall — Winner of the Miles Franklin award for his novel Just Relations.

His characters in *Just Relations* are marvelously eccentric and the novel climaxes with the residents of Whitey's Fall making their stand against the intrusions of the outside world. But Rodney Hall says "What we call eccentric is merely normal behaviour that exceeds the limits of good taste." He regards good taste as the enemy of art and even of life itself.

He admits he loves books that take risks. His *Just Relations* has people using inanimate things and making them their relations. He says, "by touching things they become alive."

His next novel is about political power. "It speculates what would happen if someone ceased to play the game ... and about how politicians change after we elect them," he says.

Rodney Hall now lives in Canberra but he is soon to return to his home in Bermagui on the New South Wales south coast. He thinks it is important to be uncompromising and says, "even if in some areas you're wrong, its better to be definite."

MARGARET SMITH

STAR OF INDIA

The English are reputed to have a weakness for cookery books. Recipes turn them on. Cookery writers Jane Grigson and Arabella Boxer, who write regularly for the Sunday supplements and sundry other magazines, are household names.

On a recent visit to England, I discovered a new culinary star: Madhur Jaffrey.

I was first introduced to her book, 'Indian Cookery', by my mother-in-law in Oxfordshire. She made me an instant fan (of both herself and of Madhur Jaffrey), by producing a delicious lemony chicken with fresh coriander on one evening, and a classic rogan josh (red lamb stew) accompained by the recommended black-eyed beans with mushrooms, on another occasion. Such subtle, fragrant tastes, such seductive aromas and rich colours.

It came as no surprise to me that she had converted at least five friends to Indian cooking through feeding them Madhur Jaffrey's recipes, and I found copies of her book on visits to friends' homes in Bristol, Shropshire, Devon and London.

Madhur Jaffrey was better known as an actress. She was born and brought up in Delhi and studied at London's Royal Academy of Dramatic Art, where she first learnt the art of cooking through letters from her mother enclosing recipes. She still retains close ties with India making annual visits to her homeland.

She made her initial mark in 1965, winning the Best Actress award at the Berlin Film Festival for her role in the Jhabvala/Ivory/Merchant film 'Shakespeare Wallah'. She stars in that triumverate's latest venture 'Heat and Dust', which is so popular in London that Indian restaurants entice customers by getting their staff to queue for tickets.

'Heat and Dust' is about the East and West, and it is her familiarity with life in both hemispheres which helps make her book such a lively read. She will happily recommend serving an Indian ?

Each section is peppered with enchanting childhood anecdotes and snippets of information about India's multifarious ways of life. She tells the story of how all her school friends of differing faiths and who 'all came, originally, from different regions of the country', would look forward to lunch, when they would swap bites. A Sikh from Punjab would bring stuffed parathas, a Muslim would bring beef cooked with spinach, which the Hindus are not allowed to eat, so the little girls would conveniently pretend not to recognise it. A vegetarian Jain from Gujerat, would delight them with pooras (pancakes) made out of legumes.

Each recipe is preceded by an explanation which gives it an added fillip and appeal, rather like buying an antique when you know the object's precise history.

This is an introduction for a vegetable omelette (parsi omlate) recipe: 'The Parsis who settled on India's west coast around the Bombay area, came originally from Persia over a thousand years ago. Even though they have proudly retained their religion, Zoroastrianism, they have been unafraid to let their adopted country, or, for that matter, British colonialists, influence them in their choice of dress, language and food. The Parsi culinary tradition is unique, borrowing freely as it does from Gujeratis, Maharashtrians, and the English.'

I had always sloppily referred to all Indian food as curry. I incurred the wrath of more than one Madhur Jaffrey fan by doing so. It was patiently explained to me, as if I were a rather wayward child, that Indian cooking does not have to be even faintly hot. As Madhur Jaffrey writes, 'Those of you who do not like hot food should just leave out all chillies — red, green, or cayenne — in my recipes. Your food will still be authentically Indian, superb in flavour and not at all hot.'

The book is very well laid out. There is an initial breakdown and demystification of the all-important spices. We learn of asafetida: 'In its lump form, asafetida looks rather like the brown rosin my husband used on the bow of his violin. Its smell is another matter. James Beard, America's foremost food writer, once compared the smell to that of fresh truffles. This seasoning is a digestive and is used in very small quantities. (It can even cure horses of indigestion!!)

We go on to learn about traditional techniques — adding yoghurts to sauces, marinading and so on, the right equipment to use, and how to balance the meal.

There are tantalising recipes for lamb, chicken, beef, pork, fish, eggs, breads and a wide selection of vegetables, different methods of cooking rice and delicious chutneys, pickles and relishes.

The book culminates in some wonderful snacks because the 'Indians love to munch. Whether they are on buses, trains, cinema houses or parks, they can be spotted opening up newspaper cones, unwrapping tea-cloth bundles or easing eager hands into terra cotta pots. Good things are hidden inside that can be nibbled upon for the satisfaction of the soul.'

If you read this book you will discover how to create a chicken tandoori without a clay oven, how to make good chapatis using a substitute for the Indian wholewheat flour — ata, and much more.

'Indian Cookery' was published in conjunction with a BBC television series Madhur Jaffrey made last year; together they have helped take Indian cooking out of the confines of the restaurant and into the English kitchen. Will the ABC do the same for Australia, I wonder?

'Heat and Dust' will go on general release later in the year. See the film, but first read the book.

'Indian Cookery' by Madhur Jaffrey. Published by Pitman, $13.95 (paperback).

GINNY DOUGARY

THE SYDNEY THEATRE COMPANY
at the SYDNEY OPERA HOUSE
Drama Theatre

the Cherry Orchard

by ANTON CHEKHOV

Directed by: RODNEY FISHER
Settings conceived by Rodney Fisher; realized by Graham Johnson
Costumes by: Terry Ryan
Lighting by: John Rayment

Starring:
JANE HARDERS
as Madame Ranevsky
with (in alphabetical order)
SIMON CHILVERS
BEN GABRIEL
RON HADDRICK
JOHN HOWARD
CHRISTINE MAHONEY
HEATHER MITCHELL
MICHAEL O'NEILL
GEORGE SHEVTSOV
HUGO WEAVING

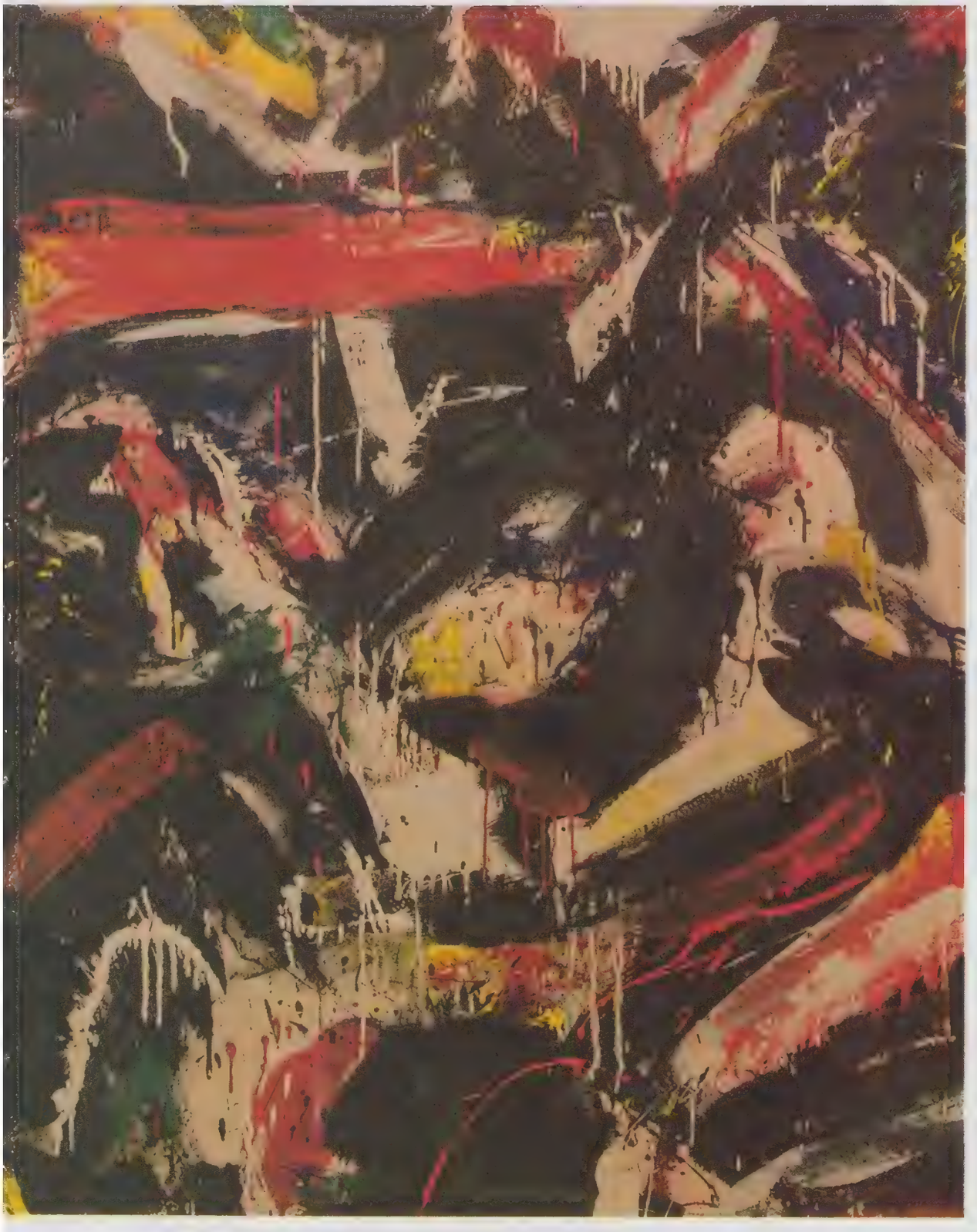
A funny and moving story set in provincial Russia. The old order is decaying, the new rich are getting richer, the young are dreaming of revolution and the peasants are enduring. Taste, refinement and cultivated indolence are crumbling under philistine materialism. This is Chekhov's crowning achievement; the greatest play of a great playwright and one of the great glories of European theatre.

FROM AUGUST 10
EVENINGS: Monday – Saturday 8pm
MATINEES: Saturday 2pm
BOOKINGS: 20588 or
358 4399 or at Mitchells Bass

Illustration by Victoria Roberts

The Shapes of Things To Come

Australia's contemporary art scene just wasn't being seen ... until James Mollison and the Philip Morris Arts Grant got together. Now, it's a highlight of the National Gallery reports MARGARET WERTHEIM.



Rock music and filmmaking seem to be the high-profile Australian art forms of the moment ... but what of art itself? Who are the new Australian artists, what are they doing, and is there really a new Australian art?

A significant effort to focus on this aspect of our culture is the Philip Morris Collection now held at the Australian National Gallery in Canberra. Valued at more than $750,000, it is a fine collection of recent Australian art compiled by the Philip Morris group over the past 10 years and then donated to the people of Australia at the opening of the gallery last year.

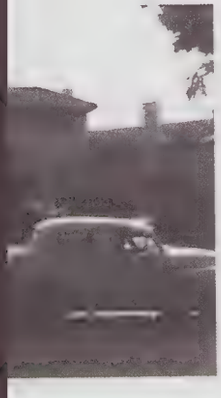
In 1973, after almost a decade of support for the arts, mainly in the form of sponsoring international travelling shows such as the Belvedere Op Art exhibition and the Air exhibition, Philip Morris formalised its commitment to artistic support in Australia by establishing the Philip Morris Arts Grant (PMAG).

The aim of the grant, according to its chairman Ray Kidd, was to "purchase and exhibit works of art by young bold and innovative artists." Initially, a minimum of $150,000 was budgeted for the collection over five years, with additional funds made available to mount five annual exhibitions as the collection developed.

The company decided to leave the selection of works to an expert in the field and asked James Mollison, director of the Australian National Gallery to undertake the task. It is, according to Grazia Gunn, curator of contemporary art at the gallery, to the great credit of Philip Morris that they not only chose someone 'with an exceptional eye for new art' but also that they allowed him complete freedom to exercise his own judgment when buying in what is considered a very risky area of the art market. It was a case, she said, of an exceptional corporation and an exceptional buyer combining to produce a really exciting collection of new Australalian art.

Ms Gunn said that although other large companies had supported art in Australia, the approach taken by Philip Morris was unique. In general, corporate involvement in art tends to

Right: Robert Rooney, born 1937, Melbourne, Victoria. Holden Park I *(1970). Nineteen colour photographs. Purchased December, 1981.*
Previous pages: Dick Watkins, born 1937, Sydney, NSW. Anniversary *(1973). Synthetic polymer paint on canvas. Purchased March, 1974.*



Johnny Warangkula Tjapurrula,
born c. 1937, Papunya settlement,
Northern Territory.
The Mythology of the Wild Potato *(1981).*
Synthetic polymer paint on cotton canvas.
Purchased February, 1982.

Joan Grounds, born 1939, Atlanta, USA. Pseudo Egyptian Tomb *(1975). Ceramic, composition board, synthetic polymer paint, pencil, synthetic polymer film, fibre tip pen, found objects. Purchased September, 1974.*

be either sponsorship of large international shows such as The Entombed Warriors and the Columbian Gold exhibitions or the commissioning of works for foyers and boardrooms by well-established artists.

In the first instance, although an admirable addition to Australian cultural experience, the shows are hugely expensive and do nothing to foster Australian art and artists. In the second, money tends to be spent rather conservatively. The significance of the Philip Morris Arts Grant is that it provided money for the purchasing of works by artists at the 'cutting edge of Australian art'.

The 'risk' of these purchases is, according to Ms Gunn, that one has no guarantee that the artists will continue to develop or even continue at all, plus the unfortunate fact that what looks good today may not look good in five years' time.

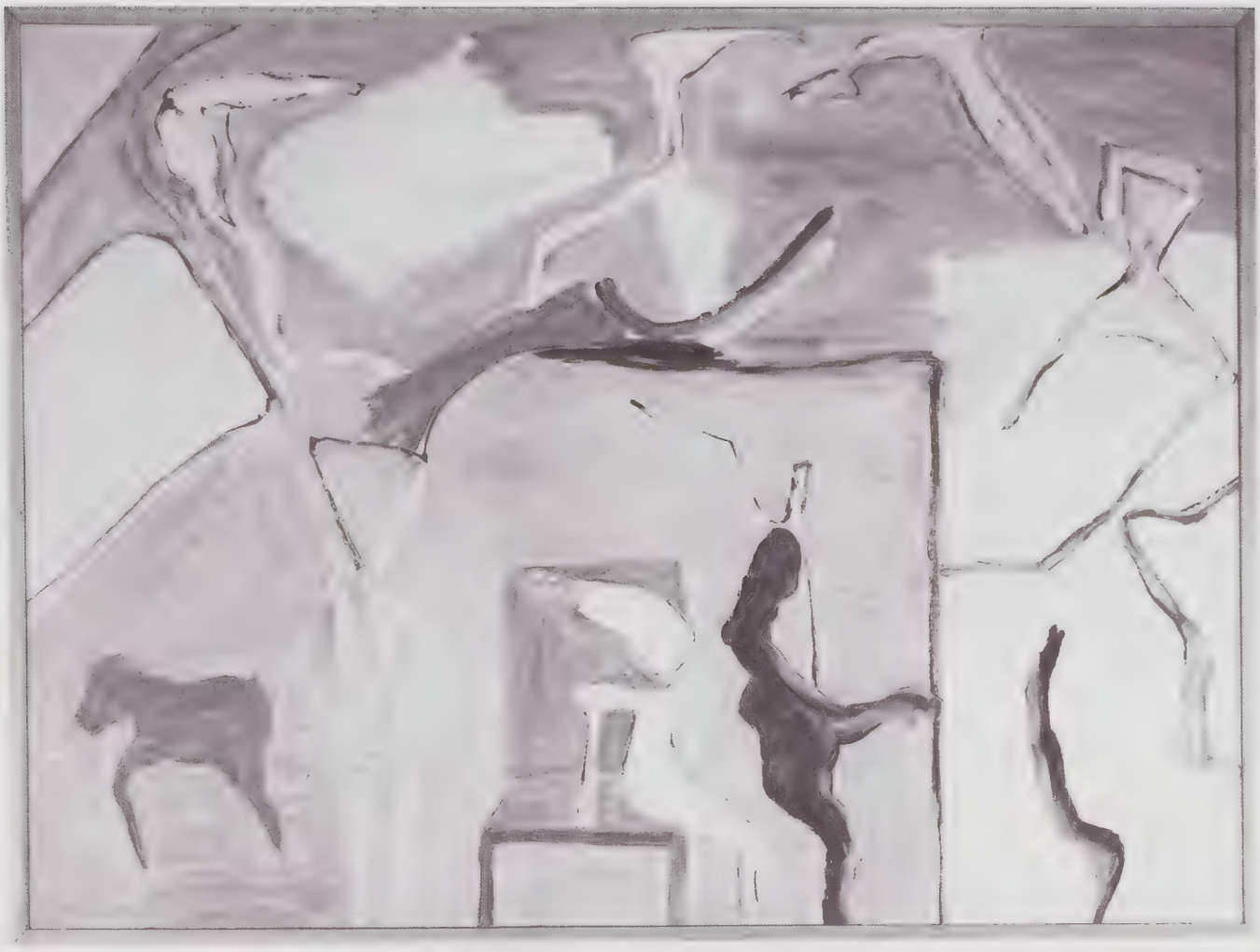
It was always intended that the collection would one day be given to the public, probably to be distributed regional and to State galleries. But, in 1978, Philip Morris decided to give it, complete, to the people of Australia. It was decided that it should be housed at the Australian National Gallery, with the proviso that 'the works be made available to other galleries on loan, to augment or fully constitute exhibitions'. Philip Morris also decided to continue the program with increased funding for a further five years.

The grant, averaging inexcess of $50,000 a year, allowed Mollison to buy in areas not normally accessible with public money. According to Mollison, many of the artists were not selling to anyone else at the time of purchase. He was encouraged to do this by Philip Morris, which regarded the grant as a form of patronage of undiscovered Australian artists.

The majority of the works purchased were from artists who would still be considered young by the international art world. Many of them

Right: Ken Whisson, born 1927, Lilydale, Victoria. Jean's Farm *(1975). Oil on composition board. Purchased August, 1975.*

Right, below: Maria Kozic, born 1957, Melbourne, Victoria. Queens *(1980). Gouache, metallic emulsion paint, photo screenprint on canvas on cardboard. Thirteen units. Purchased January, 1982.*



WWRPP
CONSTONK

were, and perhaps still are, sorting out the developmental and stylistic problems faced by all young artists. Mollison thus expected that 'time would deal harshly with most of them'.

Philip Morris is seen therefore to have been more concerned with financially assisting promising young artists rather than just building a collection. As Stephen Gilfedder, public relations manager at the Australian National Gallery, put it, "It was a way of injecting funds, hope and encouragement into the young art world, while also introducing the Australian public to new art and the multiplicity of media now being used".

The collection consists of 328 works by 117 artists and includes paintings, sculpture, prints, works on paper, ceramics, craft objects, video and sound tapes, as well as 253 posters and a superb collection of contemporary Australian photography consisting of 855 works by 102 photographers. The extent of the media represented, is an indication that Mollison indeed sought to obtain pieces from outside the traditional spheres.

An example of the adventurous approach taken by Philip Morris is the photography collection. At a time when it was not yet fashionable to collect photography, Mollison suggested they do so. By beginning when they did, they were able to build up what is now seen to be the best collection of contemporary Australian photography anywhere.

When purchasing, they reviewed works and bought back, thus providing an historical context for the artists' more recent works. According to Mollison, it is also established documentation with the more traditional art forms.

When reviewing the collection in storage, in 1981, it was realised there were some serious omissions ... one being the lack of new Aboriginal art. Since there are now Aboriginal painters who are becoming significant con-

Right: Joan Grounds, born 1939, Atlanta, USA. Pseudo Egyptian Tomb *(1975). Ceramic, composition board, synthetic polymer paint, pencil, synthetic polymer film, fibre tip pen, found objects. Purchased September, 1974.*

Left: Garry Willis, born 1949, Canberra, ACT. Lone tone *(1981). Silver pressure sensitive tape, plastic pressure sensitive tape, synthetic polymer paint, synthetic polymer film on two black vinyl panels. Purchased December 1981.*

temporary Australian artists, Mollison felt that such art must be included if the collection was to be truly indicative of recent Australian art. Works by Bobby Ngainmira and George Garrawun, among others, were obtained to fill this gap.

To mark the handing over of the collection to the people of Australia, the Australian Art of the Last Ten Years exhibition, comprising a large sample of the total collection, was held at the National Gallery's contemporary art exhibition space, Melville Hall at the Australian National University. The show which finished in late March, will unfortunately not be touring, but, in the spirit of the grants aim, works are being lent out to regional and State galleries.

Grazia Gunn claims that the collection has stood the test of time and is not just a selection of 'might-have-beens'. Maria Kosic and Peter Tyndall, are emerging from the fringe to be really bankable entities and some of them, like Gary Willis, have since sold other works to the gallery's main collection.

At present, Philip Morris has an 'ongoing commitment to actively support projects associated with national culture'. As yet, no definite word has been given to the Australian National Gallery about future plans. The atmosphere at the gallery is, however, one of optimisn. All the curators I spoke to were overwhelmingly enthusiastic for the approach taken by Philip Morris to date.

By putting its trust in James Mollison, and by taking a plunge into the uncharted waters of new artists, it has, according to Ms Gunn, shown a unique and praiseworthy attitude to coporate sponsorship of art.

Its approach has enabled a collection to be assembled, that would not otherwise have been possible for the gallery, under its normal strictures, to acquire.

The young artists of this decade need as much encouragement as those of the last.

Peter Tyndall, born 1951, Melbourne, Victoria. Untitled painting No. 40. *Oil on canvas. Purchased 1976.*

BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
PURVEYORS OF CHAMPAGNE
CHAMPAGNE J. BOLLINGER S.A.
"I drink it when I'm happy and when I'm sad. Sometimes I drink it when I'm alone. When I have company I consider it obligatory. I trifle with it if I'm not hungry and drink it when I am. Otherwise I never touch it – unless I'm thirsty."
Madame Lily Bollinger
BOLLINGER
TRADITION

BOLLINGER

'The Aristocrat of French Champagne'

Jim Sheldon

A Gentle Revolution

Will Sotheby's change Australia ... or will Australia change Sotheby's? ROBIN POWELL set the scene.

From a house with a reputation built on prestige and discretion, Sotheby's announced its arrival in Australia with not a little noise. In a major coup, John Webber's portrait of Captain James Cook was spirited out of England under the very nose of the National Maritime Museum and sold here for an Australian record price of $506,000.

It was probably the most important picture that's been sold in Australia at auction and reached a much higher price here than it would have recorded in England. That was partly because it's Cook, but it was mostly due to the quite justifiable assumption by English bidders that it would be refused an export license, thereby keeping foreign money out of the bidding.

The perpetrators of this hugely-successful exploit, prodigal children of Sydney, Robert Bleakley and Georgina Hewitt, are still gleeful about it.

"It really set the cat among the pigeons," says Robert, a young man in a bow tie, for whom, despite his cherubic blonde curls, the word 'dapper' seems to have been created.

"The English missed it in their net which is supposed to catch everything of importance leaving the country. We applied for an export license and somehow they allowed us one. The National Maritime Museum is absolutely livid! They underbidded, of course, and then tried to get it back, in vain."

His partner, Georgina, the modern English female equivalent to 'dapper', often referred to as "Sloane Ranger", in a straight dark skirt and lambswool cardigan, is a little surprised the Museum went to such lengths to retrieve the Webber, despite the fact it's the only one left in private hands. After all, they do have the Dancer portrait already. But then Mrs Cook herself preferred the Webber to the Dancer ... and what better judge?

In any case, the sale generated huge publicity that certainly helped announce Sotheby's arrival in Australia and has given the newcomers a more aggressive profile than fellow London-based auctioneers, Christie's. Georgina and Robert want to retain that aggressive reputation, aiming to develop Sotheby's Australia into a company that is exciting and innovative.

Where Christie's concentrates on books, having had their fingers burnt by paintings in Australia, following initial success in the early '70s, Sotheby's will arrange sales of a huge variety of work, from major paintings like the Cook portrait to racing memorabilia.

"We have great plans for revolutionising the market," says Robert, with delightful enthusiasm. "We are introducing some exciting sale categories and trying to stimulate Australian collectors to buy outside of the traditional areas, which are mainly Australian-oriented.

"It's exciting here to have the opportunity to create new markets. In Europe and North America, to a certain extent, everything is established. All you can do is find an exciting work of art in one field or another and, if you do, you know it will go to either Collector X or Collector Y. Here, there aren't those established collections and we can encourage people to buy in new areas."

Part of the revolutionising of the market involves creating sales around events which are topical and reflect the public interest of the time, so as to stimulate new buyers. Other industries have been using this technique for many a long year, indeed the entire public relations industry has its raison d'etre embedded in that idea. But it's a new one for auctioneering in Australia.

So there will be a sale of operatic and ballet material to coincide with the new season and, in November, a racing sale in the same week as a particularly well-known horse race.

"We have great plans for revolutionising the market"

Exhibits at the latter sale will include major racing pictures from abroad as well as material provided by the Australian racing collecting fraternity. There will be several of the solid gold Melbourne Cups — the real articles, of course — as well as the whip used by Jimmy Pike on Phar Lap just before the winning post. Suggestions that shavings from the famous hoof might also fetch a good price from racing fanatics are considered bad taste.

These are not the sort of sales contained in the stereotype of the established English auctioneering firm. But make no mistake, Georgina and Robert are not wild tear-aways. There are decades of experience behind these ideas, despite the youthful appearances.

Georgina worked for six-and-a-half years in Sotheby's small office in Monte Carlo, looking at a lot of French furniture, art nouveau and art deco work and developing, Robert Adds cryptically, "supreme powers of diplomacy."

Georgina hurries on with the chronology. London followed with an administrative position which somehow became a post in the jewellery department, which is now her area of expertise.

Georgina is especially excited by the modern jewellers working in Australia, creating works that lie somewhere between junk and classic. They do not use precious gemstones, but produce works of art nevertheless. The obvious collector's jewel in Australia, though, is the opal. Considered in the past to be the reserve of aunts over fifty, the opal is presently shrugging off its bad press, and Georgina is already working towards a sale in November.

The move back to Sydney is an idea Robert has been nurturing for the past four years. "When we first started thinking of it," says Georgina, "it was at a time when the art market here was booming. People would ring up from here and ask us to do a house sale or something. Without going to enormous expense, we had to refuse."

But not any more. They are both pleased to be back and are overwhelmed at the changes in the Australian art world since they left.

"It was so closed before," marvels Robert, "but now you have galleries selling things you just couldn't find before — antiquities and Middle Eastern things and ethnographic works — just all the exotica which make it look like an Aladdin's Cave in comparison to what it was."

The 50 per cent locally-owned Sotheby's subsidiary is housed in a York Street, Sydney, office block. Unlike other Sotheby's offices, there is no showroom, just a secretary and an excellent view of the cars streaming across the bridge.

"One obviously misses the stimulation of the showroom," admits Robert. "The constantly changing exhibitions of works of art from a huge array of fields ..." Georgina agrees, becoming nostalgic about the nonchalance with which she treated the wealth of art surrounding her every office hour in London.

No showroom and no dusty experts lurking in shady offices pouring over ancient books. Georgina provides the jewellery expertise; Anne Roberts, the Oriental; and Robert has a long association with primitive art.

Billowing with dignity, the board of Sotheby's (Australia) from left, Mr John Bleakley (director), Mr Robert Bleakley (managing director), Mr Lindsay Yoe (chairman).

"My grandfather had a shipping company ... very romantic with sailing ships going around the islands, doing the timber trade with New Zealand," he explains. "Consequently, we had some island pieces, including a Maori carved model canoe we used to take to our holiday house on Pittwater to play with. Sadly it has now disappeared."

Robert pursued the interest, without the canoe, and sees primitive art as being just as relevant and important as anything else we may choose to stick in a frame and hang on the wall. He defines art as anything that is an outpouring of man's expression and refuses to acknowledge a difference between what has been called high art, and the rest.

He will be presenting a sale in October of New Guinean and Aboriginal work, the main focus of which is a collection from Australia, formed in the 19th Century, of important Aboriginal works. It was very rare for any of Australia's early settlers to see anything worthwhile at all in the natives, let alone anything artistic. The doctor who formed the collection was obviously an unusual man.

"He developed a keen interest initially in the flight of the boomerang and made quite detailed studies of what angles were required to necessitate the boomerang's return. He classified the 26 different shapes and then set about collecting them.

"Some of them are wonderful, wonderful abstract sculptures," enthuses Robert, clearly a fan. "The swan-necked boomerang, for example, is just a beautiful contemporary sculpture. They are equivalent to ... can one say ... a Brancusi?"

Georgina thinks not, finding a little too much exaggeration in the analogy. But whether you agree or not, primitive art is what you should be looking to collecting. For one thing, there's a lot of it here. For another, people are becoming very interested.

"At a recent exhibition of Aboriginal art at the Aboriginal Crafts Board in the Rocks, the place was packed with people willing to spend $1,000-$1,500 on contemporary Aboriginal barks, which is extraordinary, especially given the recession," says Robert.

"It's a very exciting collecting area. People can see the roots of 20th Century European painting in the collecting habits of people like Matisse and Picasso. The works flowing from the African colonies greatly influenced the art of that period.

"My favourite example of this, which I quote all the time, is Picasso's Les Demoiselles d'Auvignon, with the five figures nude and turning to face the artist. They are drawn directly from African masks!"

This is obviously a vindication of Robert's beliefs in the nonsense of the high art — low art dichotomy. It also helps in convincing conservative Australian collectors of the worth of backing their collections of Australian artists with some tribal objects. Robert and Georgina both decry the paucity of objects in Australian collections. We tend to be a bit two dimensional in our buying tastes.

The more Robert and Georgina talk, the broader their scope becomes. They've got lots of things to sell ... all they have to do is convince people they are a good buy. One way of doing that, is to point out the overseas resale value.

As Robert says, "If things become really difficult here and people had to exchange their works of art for tins of baked beans, they'd have a tough time flogging Australian pictures."

Definitely something worth remembering the next time you're offered the opportunity of purchasing a nice piece of Roman glass (antiquities are a good buy generally), or indeed, a swan-necked boomerang, instead of the local wall-filler.

Carla Zampatti's pink linen double breasted jacket, $149, embroidered blouse, $99, pants, $99. Available from Carla Zampatti Boutiques, NSW, ACT, Qld and WA, and boutiques throughout Australia. Earrings from Nicole B, Imperial Arcade, Sydney. Kolotex pantyhose. Shoes from Evelyn Myles. Makeup from Revlon's Pink In The Afternoon Cosmetic Collection.

Headlines pink overshirt, $59; and grey skirt, $59; available from Debouché, Sydney; Nostalgia, Melbourne; Serina's International, Brisbane; John Martin, Adelaide; Sportslanes, Perth. Necklace and earrings from Nicole B, Imperial Arcade, Sydney. Watch and belt from Nice Things, Sydney. Kolotex pantyhose. Shoes from Evelyn Myles. Makeup from Revlon's Pink In The Afternoon Cosmetic Collection.

Anthea Crawford's white embroidered dress. [illegible] available from leading department stores and boutiques throughout Australia. Earrings [illegible] from Nice Things, Sydney. Kolotex pantyhose. Makeup from Revlon's Pink In The Afternoon Cosmetic Collection.

LANCEL
PARIS

The Art of Making Money

The root of all evil can also be an artistic delight. MARTIN MONESTIER looks at the art of paper money.

The obsession with money dominates today's society ... profits, bankruptcy, inflation and devaluation are the stuff that headlines are made of. But, while it remains a major motivation in our lives, the banknote has become a mere object of transaction and is overlooked as a work of art. Familiar as we imagine we are with them, few people can accurately describe a banknote. And, we are totally ignorant of the multitude of painstaking details that go into their creation and circulation.

When a central bank wants to create a new note of denomination, it does not always turn to celebrated artists of the past. On the contrary, it often appeals to contemporary national artists to whom it entrusts the task of creating models based on strict guidelines. These models are then submitted for approval to the banks governors, and then to the appropriate ministers and the head of state.

It is difficult at times to reconcile a painter's style with the requirements of secure fiduciary printing. Often, long negotiations are required between the artists and the technicians from the industries involved before an effective working team is born. The creator, the papermaker, and above all, the printer, will often have to change, develop, reduce, or move the different elements of the original design, so as to organise a composition that will meet both security criteria and technical requirements.

Cases in point are the placing of a watermark, of penalty texts, signatures of central bank representatives, numbers, creation dates, and, in certain cases, braille references for the blind.

The final model is hand-painted then entrusted to experienced engravers who prepare prototype typographical plates in wood, as in France, or copper. After a long and complex process, final plates are made and are ready to be mounted on the printing machines. Production on an industrial scale is now possible.

Prior to the creation of any new notes, the central bank establishes a list of technical specifications containing the characteristics and requirements of its next issue. Behind the apparent differences in these specifications, one major concern is common to banks the world over ... to avoid counterfeiting. Consequently, special care must be given to choice of paper, to the printing, the designing, and to the various technical procedures.

At the beginning of the 1930s, European bank notes often represented allegories symbolising trade, the arts, the sciences, agriculture or labour, fortune or wisdom. This style had emerged during the last years of the 19th Century and survived well into the 20th Century.

With time, and with changes in ideas and tastes, the majority of western nations have opted for famous individuals who at one moment or another played important roles in the histories of their respective countries. Statesmen thus appear on American notes, men of letters and the arts on those of France, England, Italy, Switzerland and many others. Australia went for its not-so-distant pioneers in various fields of endeavour. In spite of this similarity, each country has its own style and precise criteria, and these determine the final conception of the notes.

Whatever their differences, western

Detail of a 20 forint bill, Hungary: Allegory of the Liberation.

96

97 *A bill from State of Equatorial Africa. An allegory symbolizing the livestock business and agriculture.*

banknotes have a number of striking features in common. Curiously, these notes contain only references to the past. Contemporary economic or technological events or achievements are never represented. Shakespeare and Racine have not been replaced by the Ariane rocket, or the Concorde and Airbus planes, nor have Washington and Lincoln made way for the Apollo or Columbia spacecraft. In addition to this orientation towards the past is another curious banknote feature ... misognyny. This prejudice seems to be well anchored in the majority of central banks.

England, and some of its former colonies, portrays its sovereign, but England currently is the only European nation to have a well-known woman on its banknote. While German and Dutch notes represent engravings of anonymous female portraits by great artists, few other countries have placed the portrait of a famous woman on their bank notes.

A number of common motifs appear on the currencies of a variety of different nations. Historical scenes portraying declarations of independence are, for example, often represented.

In general, young States that have recently acquired their independence often portray on their notes national heroes of their struggle for independence. Their presidents, also, often insist on appearing on the currency, thus in some sense legitimising their power. Such is frequently the case among African countries ... Angola, Botswana, Sierra Leone, Kenya, Tunisia, Zaire, Tanzania. Similarly, nations run by autocrats — recent examples being Uganda, Iran or the Central African Republic — frequently portray them.

This tendency to include portraits of current national leaders on banknotes has, nevertheless, been diminishing because of the chronic instability of many of these regimes and the considerable costs of reissuing a currency.

Consequently, there has been a gradual movement toward depersonalised series. Throughout Western Africa, new series of notes issued in the past two years no longer maintain the cult of the head of state. They represent, in contrast, symbols of African art, culture, or of commercial and industrial development.

Socialist countries seem to have a preference for scenes displaying the virtues of work and exalting governmental efforts toward social and economic development. Workers and peasants engaged in their typical activities are frequently portrayed. Such is the case of China and a large number of Asian and African nations.

Among certain of the younger Socialist countries, we find war scenes recalling the most heroic episodes of their wars for independence. Vietnam, Cambodia and Cuba are cases in point.

The notes of other countries evoke their rich cultural history. The place allotted to battles and heroes elsewhere, is here filled by archaeological sites. Such is the case with the currencies of Egypt, Lebanon and Jordan, for example, whose bills display history-laden ruins, or with Thailand which prefers depicting its ancient temples.

Countries whose chief tourist attractions are their geography, display paradisiac landscapes on their banknotes. Noteworthy examples are found among Caribbean States and the Bahamas. Sri Lanka, New Zealand, and Singapore devote their entire currency to their flora and fauna.

In contrast to European notes, currencies from the majority of Muslim countries avoid the representation of the human image. The notes of Bahrein, the United Arab Emirates, Kuwait, Qatar and Oman are rich in colour and the entire front face of their notes is covered by colourful design. Saudi Arabia constitutes the only exception. Its notes represent two of its famous kings.

Elsewhere, we find ideological heroes figuring on notes — Lenin in the Soviet Union, Karl Marx in East Germany. Other countries portray the resources on which their economic development has been based, as is the case of oil on the currencies of Iraq and Saudi Arabia.

Many nations print on the reverse side of their notes, generally in the watermark, a national coat of arms, while other countries portray a kind of condensed ethical or moral allegory.

Over the centuries, the format of banknotes has constantly changed, going from the infinitely large to the infinitely small. The oldest note in the world, a 1,000-sapeque note dating from the Ming period is also the largest note ever issued. It measures 23 cm by 34.4 cm (9" x 13½").

The fashion of large-format notes, very popular in Europe at the beginning of the century, has disappeared little by little. First, large notes must be folded several times and therefore

wear out sooner, and second, after being folded their denomination is often obscured. Similarly, with a sophistication in paper, costs rose and large formats became very expensive.

The costs of fighting the Second World War, and the lack of raw materials during and after the war, forced bank note formats to become smaller. It was more economical to print a maximum number of bills per sheet of paper. Following the war, there were efforts by many countries to give a certain homogeneity to their series, and some curious experiments were undertaken. The Banque de France, for example, issued a series between 1946 and 1949 in which denominational formats were carefully studied and the relations between them were based on the harmonic principle of Pythagoras's golden number.

In reality, the banknote format has often evolved due to economic priorities. The cost price of the lack of primary goods has often contributed to the reduction in size of new banknotes in comparison to the preceding issues. It was thus, that World War II forced the majority of nations still using large banknotes to considerably reduce them.

Three different approaches to size characterise banknotes currently circulating in the world.

- Series composed of a single format.
- Series composed of progressive formats in which the notes grow larger as their face value increases.
- Series in which note height is constant but note length is variable.

Most countries have selected progressive format series for their currency because they present the double advantage of being less confusing and more difficult to alter. In such series, the larger denominations always offer a greater surface area, which permits the inclusion of a greater number of technical obstacles such as the watermark to counterfeiting.

In general, banknotes bear two or three signatures ... those of the Controller General, Secretary General, and Cashier General of the issuing bank. Other nations include the signatures of the Director General or Governor General. In the United States, the signatures of the Treasurer and Secretary of the Treasury appear, while in a number of Latin American countries we also find that of the Minister of Finance. Certain countries rarely change the signatures as, for example, the Scandinavian countries. Others, including France, Great Britain, Belgium, and several South American countries, change one (or several) signatures at each new issue or change in the money.

Banks have a choice of papers ranging from the extremely elaborate to the relatively and common. The greater the degree of protection the more costly the paper. Certain patterns of paper choice may be observed among groups of countries, and there are, for example, radical differences between the papers used for the notes of Anglo-Saxon countries and those used by the Banque de France.

For a long time, the Banque de France has preferred thin paper to thick. Thin paper is, perhaps, the most difficult to use, but it offers the greatest possibility of transparency references and has proved to be a better guarantee against counterfeiting. All security papers, whether ramie, the most common type for large denominations, or cloth papers selected for smaller notes, must meet certain requirements of the printer. They must, for example, be capable of bearing a printing machine rhythm of 8,000 to 10,000 sheets per hour.

Each bank has its own concerns and, consequently, its own lists of technical specifications. One may want a paper that will last moderately long but, with a high degree of protection against counterfeiting, another requires a lower degree of protection on a paper that will last longer. Yet others, because of the geographical situation of the territory where the money will circulate, require a higher resistance to moisture. In general, the thicker the paper and the longer it lasts, the less protective is the watermark.

Certain banks, considering that a large denomination circulates less and wears out more slowly, request less resistant, thinner papers, which allow for better and more elaborate watermarks. Other banks judiciously give their series of banknotes progressive resistances that vary according to face value.

The average note lasts a maximum of 10 years in circulation. The papermaker is thus required to maintain a given manufacturing quality over a relatively long period of time. In periods of turmoil, however, a departure from this constancy may be inevitable. During the Second World War, for example, the paper money manufactured by certain countries at war contained only 10 per cent new materials, the remainder coming from the recuperation of old bank notes and from scraps of prewar issues.

The watermark, embedded in the very paper itself, is a variation in the opacity of the paper. The motifs that appear when the majority of banknotes are held up to light are due precisely to this variation.

Ink and paper manufacturers and printers attempt to produce a document as well protected as possible. Nevertheless, given current techniques, it is the watermark that constitutes the major security against counterfeiting. The majority of professionals, as well as Interpol, consider this element of greater importance than any of the others.

The nature, design and format of a watermark are decided by the central bank issuing the bill. There are several different types of watermarks corresponding to different degrees of protection. Four major types of watermarks are commonly employed.

- The first, known as the 'coat of arms,' represents the national emblem of the country where the money will circulate.
- The second, represents an animal or flower.
- The last, represents a human figure, but one that is known, usually the same personage who figures on the face of the note.

The format and size of the watermark are equally important. A watermark measuring 50 mm., or another measuring 20 mm., do not offer the same protection. The larger the watermark, the more precise details can be introduced through papermaking techniques.

At the end of the Second World War, 60 per cent of all countries having their own money, issued watermarked notes. Today this proportion has reached 75 per cent.

The technical development of the paper industry has provided, in addition to the watermark, a number of other complementary protective devices. A case in point is the 'security thread.' Initially, this procedure entailed the inclusion in the paper of metal threads, usually silver. It was invented by an English security papermaker, Portal, at the request of the Bank of England, which required a simple process for detecting its currency in letters mailed abroad.

The metal fibre, however, scratched the printing plates. Moreover, set vertically in the paper, they were rapidly imitated by counterfeiters. Eventually, they were replaced by plastic threads. Papermakers then conceived 'Security threads,' a series

A Sri Lankan note: 50 rupees. Fauna and flora.

A Swaziland bill. The Women dance for King Sobhuza II.

of coloured threads included in the paper mass and placed as a reference band on a part of the note or all over its surface.

Certain of these 'security fibres' are invisible to the naked eye or, being fluorescent, are visible only under certain lighting conditions.

The development of security fibres led to the invention of a new technique called 'platelets' consisting of small coloured discs scattered through the notes. This technique is used in the paper of American and Canadian notes. Other countries include photosensitive and micro-printed elements on their banknotes.

Switzerland uses another type of protective device, an optical checking procedure invented and patented by a Canadian printer. The engravings of the portraits are made of a network of finely-modulated horizontal lines separated by extremely narrow spaces. According to the position in which the note is held, a greater or lesser number of details appears.

If observed from a vantage point perpendicular to the plane of the note surface, the printed lines appear in relief and the white space between them is visible. The portrait thus has its usual appearance. If, however, they are inclined or rotated the higher relief lines obscure the white intervals. The darker zones become more dense and the entire portrait darkens.

As a general rule, the various protective devices mentioned are used in conjunction with each other so as to provide a maximum defence against counterfeiting.

From the end of the 19th Century, the choice of inks, their matching, and the new tones available, assumed a great importance. Research was directed toward light and reagent resistance and production difficulty.

The development of new printing techniques and new inks was frequently the result of the efforts of the security-printing industry. But similar techniques have been developed in photography-based reproduction processes. At present, there are two types of machines that worry central banks and that pose a certain number of problems.

The first, a highly-sophisticated colour-photography machine, has been in existence for some seven or eight years, but so far its use is not widespread. The second device is the scanner.

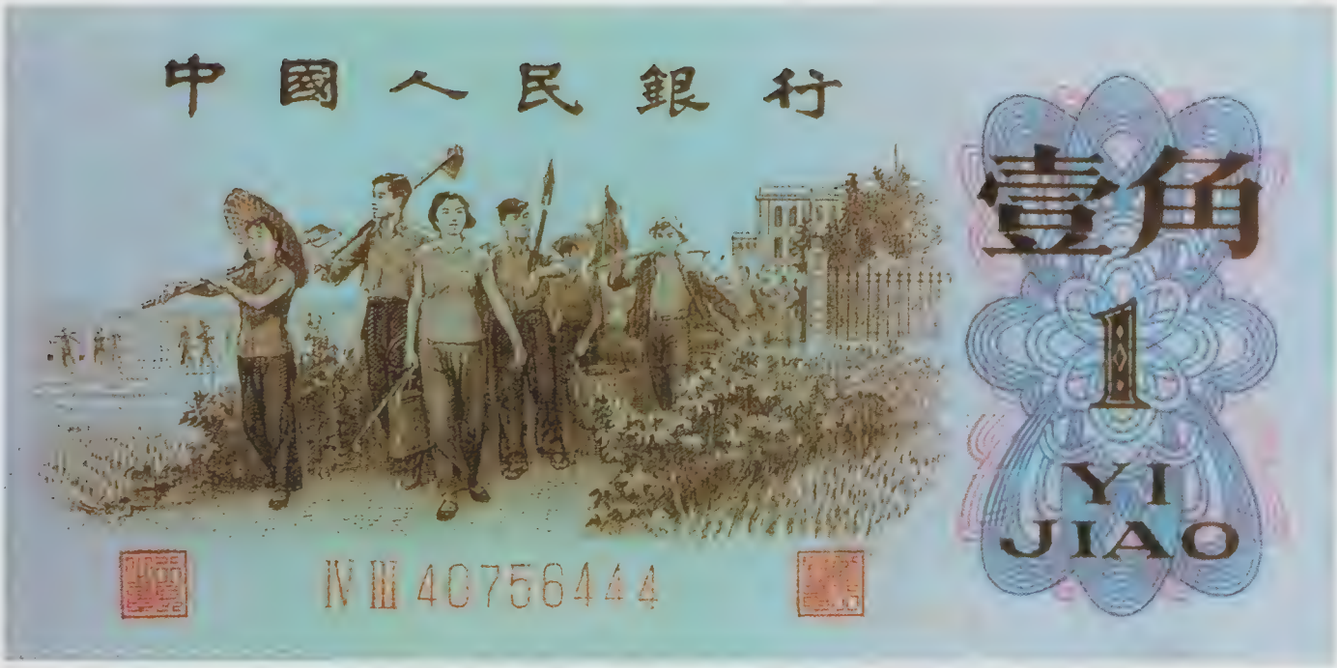
Ink manufacturers thus have as a constant goal the discovery of new inks that have fiduciary characteristics. They must create inks whose colour tints are extremely difficult to reproduce, whether by artistic, mechanical, or electronic means. With respect to the latter, this means inks whose colour wave-lengths cannot be analysed by a reproduction machine.

The manufacture of fiduciary inks is extremely secret. They are bought in primary colours, which, when mixed, give the tints required by the printers. In addition, these inks must meet a certain number of criteria. They must be heat resistant, and resistant to water and all chemical agents.

To improve their security, and to permit better detection of counterfeit, certain banknotes are printed with special visible or invisible inks. The motifs or writing printed with them are observable under black light. Frequently machines to detect counterfeit are based on these inks. In certain cases, invisible inks are not printed on the banknotes but are included in the very paper of which the notes are made.

Some nations do not manufacture their own banknotes, not because financial or technical resources are lacking, but because they consider printing outside the country as a protective measure. They fear that the manufacturing of money within their borders would lead to extensive monetary malpractices.

Banks and the printers with whom they collaborate have, from the beginning, treated the manufacturing of their bills with jealous care. They have always tried to have the most



A bill from the People's Republic of China: 1 jiano. Workers and peasants.

advanced means of production, provided, of course, that they offer security and are adapted to the requirements of a fiduciary circulation.

Because printers have always attempted to be innovative and imaginative, printing techniques have been constantly perfected. They advanced from black typography to polychrome typography and then to intaglio-process plate engraving, and ultimately to a combination of the various techniques.

In itself, the process of intaglio printing would be easily imitable. At present, however, the printing of bills makes use of relief typography, offset, and intaglio printing techniques. The precision and clarity of raised-type printing in conjunction with the variety of depths and widths possible in the intaglio process, offers a great number of possibilities. These two printing processes are not juxtaposed but superimposed, a fact that considerably complicates the work of counterfeiters, particularly when the banknotes contain a number of different colours.

Smaller denominations, however, are rarely printed with the same care and with the same techniques, especially in a context of world economic difficulties and rampant inflation. Given their purchasing power, small denominations do not encourage counterfeiters, and so they are not highly protected. Often, to lower costs, they are printed only in offset while the principal motifs are printed with the intaglio process, passing the notes once or twice through the press.

At present all paper money circulating in the world is made up of series, which, in general, are composed of from four to six denominations, though there are also examples of 10 or 12-note series. Excluding the United States, which has 10 different face values in public circulation, eight, 10, or 12-note series are generally found in countries where inflation is rampant. In Argentina, for example, the series begins with a one peso note and ends with a one million peso note ... the lower denomination of this issue now represents virtually no purchasing power whatsoever.

The largest face values that have circulated publicly are United States $1,000, $5,000 and $10,000 bills. Even though these bills have not been issued since July 14, 1969, they remain legal tender and continue to circulate. They are withdrawn from circulation as they arrive at Federal Reserve Banks or at the United States Treasury. Actually, many countries have national money which has no legal value outside the borders but simply an interior value. Case in point is the Whole Eastern European block. In reality, this constitutes a false protection aimed at limiting escape of capital from the country.

At its first real appearance at the beginning of the 19th Century, the banknote was looked upon generally with a certain distrust, and it took some time for it to gain the public's confidence. Once this confidence was acquired, the use of banknotes spread, particularly during the first half of the 20th Century.

The number of banknotes in circulation today in industrialised countries is more than 26 times what it was in 1914. At present, a more or less equivalent volume of banknotes circulates in each of the Western European countries, though there are slight differences due to different mentalities. In Italy, a country no less industrialised than the rest of Europe, a greater number of notes circulates because of a chronic distrust of banks and cheques by certain segments of the population.

In fact, whether a country is industrialised or not, the number of notes in circulation is directly proportional to the population. Tunisia, with a population of six million, has a volume of notes in circulation 10 times smaller than that of France with its 56 million inhabitants.

SYDNEY: Percy Marks, Perri, Denis M. James, Michal, Double Bay. MELBOURNE: Theodore. ADELAIDE: Congdons Time Centre. BRISBANE: Xennox, Robert White, McKinneys. SURFER'S PARADISE: Optima. PERTH: Rosendorff.

Above: Butterick Pattern No. 4529.
Wenzel Fabric No. 5513/9. 100% Cotton Slub Printed.
Available early August.
Kolotex Sheer & Romantic Pantihose.

Tony Wenzel

FASHION FABRICS

Fashion fabrics by Tony Wenzel in soft summer pastels and strong bold prints make this summer's best looks. The latest Vogue and Simplicity patterns show how the look is achieved. Add Kolotex pantyhose for the final ultimate touch.

Kaneba.

Above Left: Vogue Pattern No. 8597.
Wenzel Fabric No. 5307/1. Poly/Cotton. Yarn Dyed Peke.
Available late August.
Above Right: Top. Simplicity Pattern No. 9915.
Wenzel Fabric No. 5905/8. Skirt. Simplicity Pattern No. 5819.
Wenzel Fabric No. 5521/8. Both Poly/Cotton. Printed and
Yarn Dyed Oxford. Available late August.

Kolotex Sheer & Romantic Pantihose in Summer Pastels.

Kanebo.

Above Left: Top. Simplicity Pattern No. 5818.
Wenzel Fabric No. 5902/8. Poly/Cotton. Hanky Linen.
Skirt. Simplicity Pattern No. 5661.
Wenzel Fabric No. 5506/3. 100% Cotton. Available August.
Above Right: Butterick Pattern No. 4425.
Wenzel Fabric No. 5903/1. Poly/Cotton. Fancy Check.
Available early August.

Kolotex Sheer & Romantic Pantihose.

Above Left: Jacket/Top/Pants. Vogue Pattern No. 8617.
Wenzel Fabric No. 5205/5. (Jacket). Poly/Cotton. Raised Yarn Dye.
5204/5. (Top). Poly/Cotton. Raised Yarn Dye. 5904/White (Pants).
100% Cotton Poplin. All available early August.
Above Right: Vogue Pattern No. 1126.
Wenzel Fabric No. 5034. 100% Cotton Yarn Dye.
Available early August.

Anything goes with Kolotex Sheer & Romantic Pantihose this summer.

Above: Style Pattern No. 3866.
Wenzel Fabric No. 5113. 100% Cotton. Yarn Dyed Lawn.
Available late August.

Kolotex Sheer & Romantic Pantihose.

Above: Top/Shorts. Butterick Pattern No. 4866.
Wenzel Fabric No. 5606/2. (Top). 5611/2 (Shorts).
Both 100% Cotton Printed Stone Wash Look.
Available late August.

Summer Pastels in Kolotex Sheer & Romantic Pantihose.

Above Left: Simplicity Pattern No. 5872.
Wenzel Fabric No. 5211/3. Poly/Cotton Yarn Dyed Slub Linen Type.
Available late August.
Above Right: Butterick Pattern No. 4334.
Wenzel Fabric No. 5901/5. Poly/Cotton Faggotting.
Available late August.

Anything goes with Kolotex Sheer & Romantic Pantihose in Summer Pastels.

Above Left: Jacket. Simplicity Pattern No. 5837.
Pants. Simplicity Pattern No. 5832.
Both Wenzel Fabric No. 5904/10. 100% Cotton Poplin.
Available early August.
Above Right: Butterick Pattern No. 4795.
Wenzel Fabric No. 5110/1. 100% Cotton Satin Stripe. Yarn Dye.
Available early August.

Kolotex Sheer & Romantic Pantihose.

Above Left: Top. Butterick Pattern No. 4802.
Wenzel Fabric No. 5603/4.
Pants. Butterick Pattern No. 4747.
Wenzel Fabric No. 5611/3. Both 100% Cotton Printed Stone Wash Look.
Available early August.
Above Right: Top. Simplicity Pattern No. 5445.
Wenzel Fabric No. 5998/1. Poly/Cotton Interlock Jersey.
Pants. Simplicity Pattern No. 5852.
Wenzel Fabric No. 5940/9. 100% Cotton.
Both available early August.

Anything goes with Kolotex Sheer & Romantic Pantihose.

Above: Jacket. Simplicity Pattern No. 5640.
Wenzel Fabric No. 5995.
Top. Style Pattern No. 3896.
Wenzel Fabric No. 5995.
Pants. Simplicity Pattern No. 5687.
Wenzel Fabric No. 5995.
Available September.

Above: Top and Skirt. Simplicity Pattern No. 5876.
Wenzel Fabric No. 5800/1 (Top). 5807/1 (Skirt).
All 100% Cotton Natural Look Yarn Dye.
Available September.

Above: Style Pattern No. 3829.
Wenzel Fabric No. 5850. 100% Cotton (overprint on seeded cotton).
Available September.

Above: Style Pattern No. 3826.
Wenzel Fabric No. 5862. 100% Rayon Suzette.
Available September.

Kolotex Sheer & Romantic Pantihose.

Above: Simplicity Pattern No. 5461.
Wenzel Fabric No. 5857. 100% Cotton Paint Print.
Available September.

Above: Butterick Pattern No. 4914.
Wenzel Fabric No. 5840. 100% Cotton. African Look Print.
Available September.

Above: Vogue Pattern No. 8540.
Wenzel Fabric No. 5233/B. Crepe de Chine.
Available late August.

A POL PROMOTION

Above: Style Pattern No. 3821.
Wenzel Fabric No. 5002/1. Poly/Cotton. Yarn Dyed Oxford Stripe.
Available late August.

STOCKISTS:

Wenzel Fabrics, Vogue Patterns, Butterick Patterns, Simplicity Patterns and Style Patterns are available at most major retailers and leading fabric shops. Kolotex Sheer & Romantic Pantihose from selected department stores and hosiery outlets.

Photography: MARK HANCOCK

Hair & Makeup: WENDY ILES-MILLER
Zimmer Salon, Melbourne

Design: ROBERT PEARCE

Production & Styling: VICTORIA HOFF

Jewellery and belts from Georges, Melbourne.
Hats by Goullet, Shoes by Midas.

Aramis was created to be
the most elegant men's cologne
in the world.
Somewhere along the way
it also became
the most provocative.
Aramis.
The impact never fades.
aramis
© 1981 Aramis, Inc. Photographed by Skrebneski Gown Tracy Mills

BMW CABRIOLET

BMW's 323i Cabriolet reinforces the admirable philosophy that has made Munich's Bavarian Motor Works one of the established leaders in automotive technology. While generating an unmistakable image of prestige and class, no BMW has ever been a mere monument to upward mobility. The Munich designers have been able to achieve through refinement what others seek through excess. The result is that BMW ownership is a reward to be enjoyed rather than a symbol to be flaunted. However luxurious the accommodation, a BMW demands to be judged on performance. Models throughout the BMW range are technically refined to the highest standards of automotive engineering. BMW suspension and road manners have always been a fine synthesis of performance and comfort, and even in the subtlety of the styling, there is a blend of functional efficiency and elegance. The cabriolet concept, evocative of free-spirited sportiness since the days of horse-drawn carriages, nicely complements the sheer driver enjoyment of BMW motoring. For around $37,000, the 323i Cabriolet will introduce you to an art that BMW has turned into a tradition.

GARETH STEELE

THE MEMPHIS MODE

For four decades, the design world has awaited Ettore Sottsass' leads. But his Memphis project has thrown them into turmoil.

At 65, Ettore Sottsass is coping very nicely with the paradox of being both the grand old master of design and the star of the new wave scene.

Revelling in the freedom from the commercial compromises — which he never let show, anyway — he now heads MEMPHIS, an encounter group of the most innovative young designers and architects in Europe.

The group's sole brief is to do whatever they like. "We do what we like, and our audiences can think what they like ... as long as they think," says Sottsass.

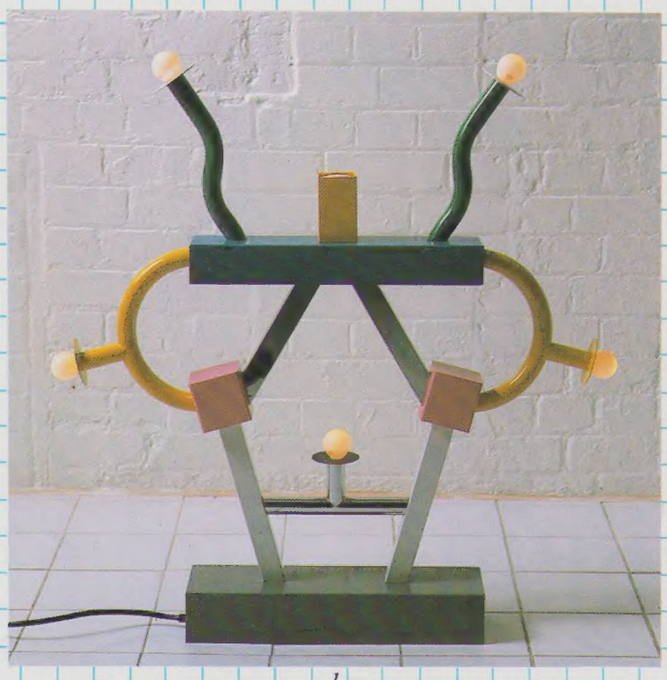
The underlying role of the group is to shock and provoke the design world and they have completely thumbed their noses at the established precepts of good design with a furniture exhibition satirical of the lack of inspiration in design since the Sixties.

The MEMPHIS exhibition revived the debris of Fifties kitsch to again legitimise gaudy laminated furniture and bizarre shapes. Even the group's name seems to celebrate the dumbness of the Fifties ... Sottsass adopted it after hearing an Elvis Presley record while considering the concept of his design team.

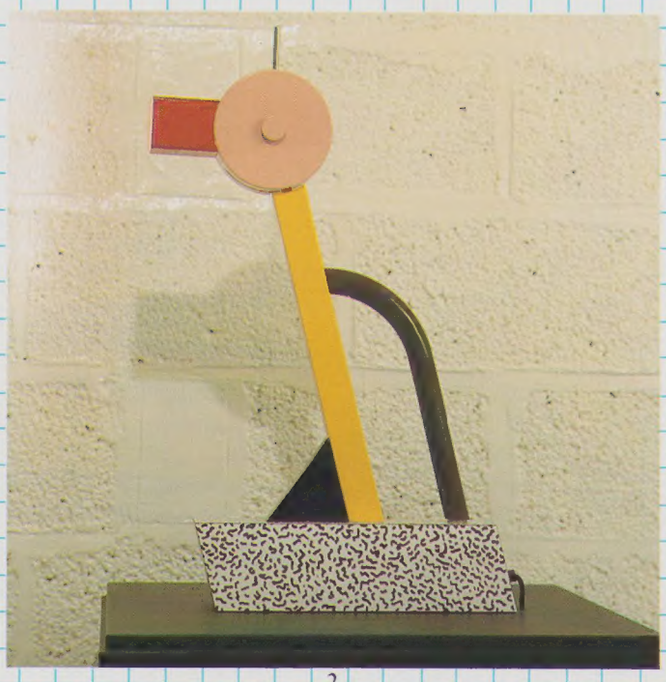
MEMPHIS prices are astronomical because, by their very nature, they defy commercial production. But the perversely fashionable can always afford to live out their fantasies and the group now has a showroom at Corsa Europa 2, Milan.

Sottsass may have his tongue firmly in his cheek, but no-one is prepared to disregard his lead because of his pre-eminence over four decades of innovative design.

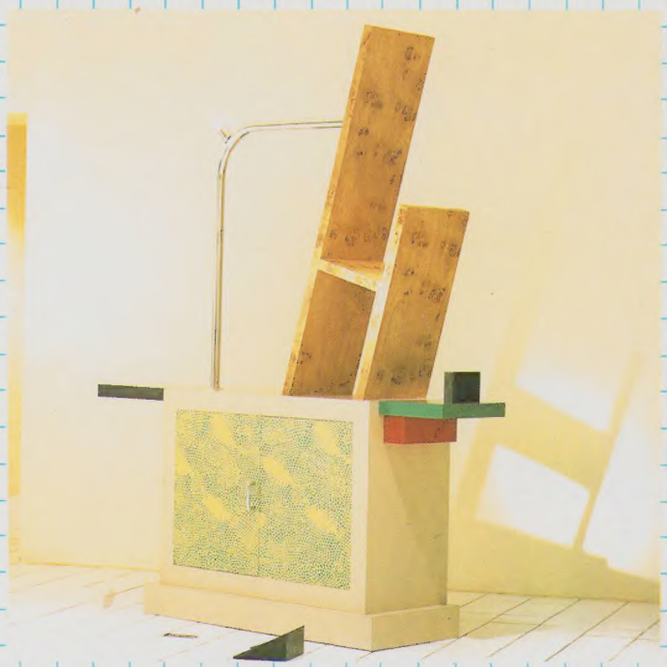
In particular, his design work of Olivetti typewriters and business equipment won him worldwide acclaim. His famous Valentine portable typewriter was such a sensation that people used to carry it around as a fashion accessory.



1



2



3

4

1. 'Tahiti' table lamps in metal, wood, and laminate by Ettore Sottass. 2. 'Ashoka' table lamp in painted metal, by Ettore Sottass. 3. 'Beverly' sideboard in wood and laminate, by Ettore Sottass. 4. 'Super' moveable lamp in painted sheet steel, by Martine Bedin.

IF YOU WANT TO KNOW THE BEST WAY TO TRAVEL THE WORLD. ASK A FRENCH GIRL.

As soon as you push the door of an Air France office in any of the 148 cities and 73 countries in the world, you will already sense a little of that certain French atmosphere. With charm and efficiency the Air France girl will be able to book your ticket and answer all your inquiries in just seconds, thanks to an ultra-modern computer booking system. And you will find this same French savoir-faire present on every Air France flight throughout the world. The quite sophisticated atmosphere on board is peacefully relaxing, and the French cuisine and French wines will give you a foretaste of the pleasures which await you in the French capital. So next time you're planning a journey and you want to know the best way to get there, call at your Air France office and ask a French girl.

AIR FRANCE

FOR 148 CITIES IN 73 COUNTRIES.

115 Pitt Street, Sydney. Tel: **2325966.** 459 Collins Street, Melbourne. Tel: **622367.**

X 6346

INTERNATIONAL
BY APPOINTMENT TO HER MAJESTY THE QUEEN
SUPPLIERS OF SMOKERS' REQUISITES ALFRED DUNHILL LTD. LONDON
DUNHILL
The name Dunhill is the registered trade mark of Alfred Dunhill Ltd. London
London·Paris·New York
20
WARNING-SMOKING IS A HEALTH HAZARD
dunhill
INTERNATIONAL

Internationally acknowledged to be the finest cigarette in the world

dunhill

LONDON · PARIS · NEW YORK

For those who appreciate the finer things

D12.08
C0836/8